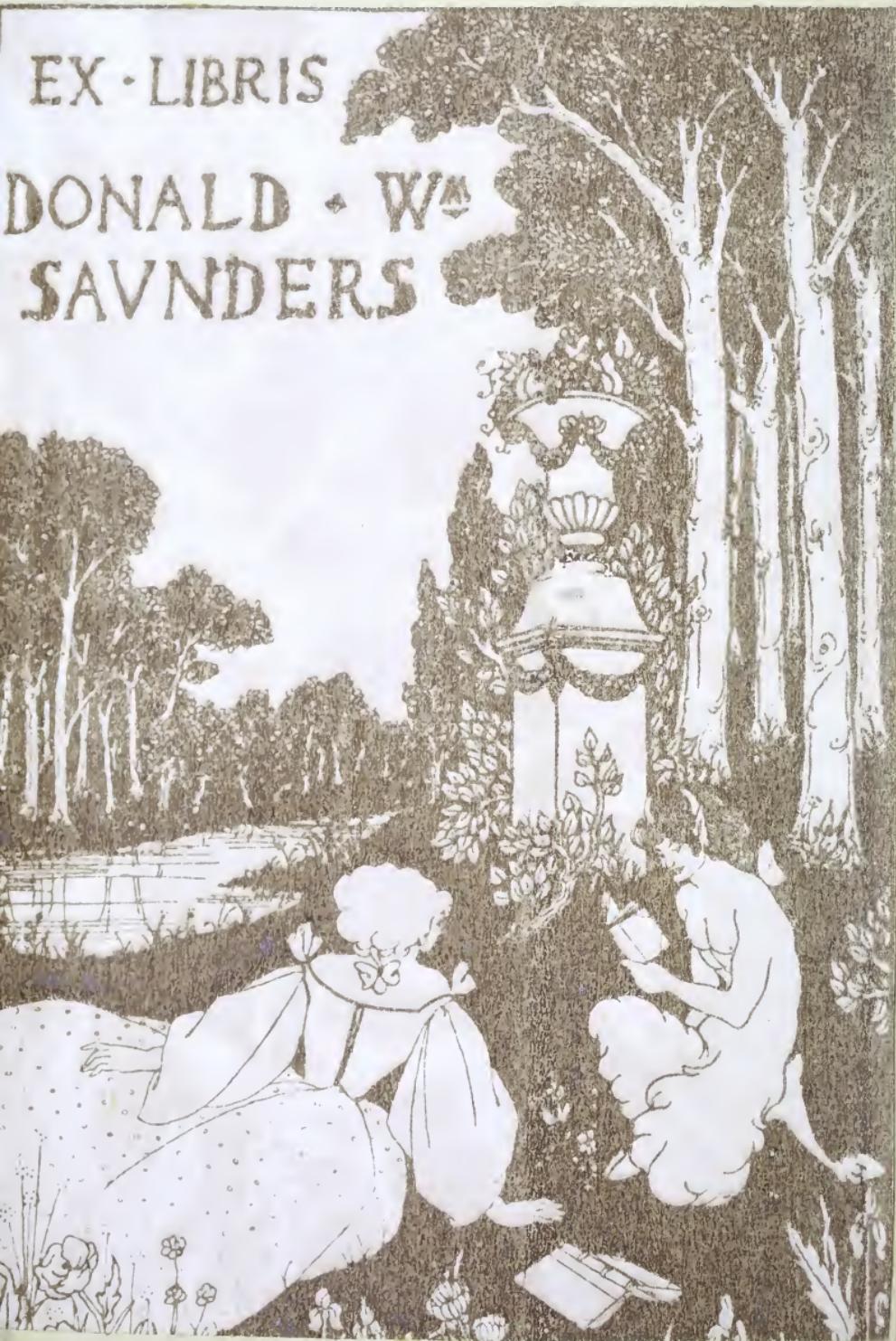




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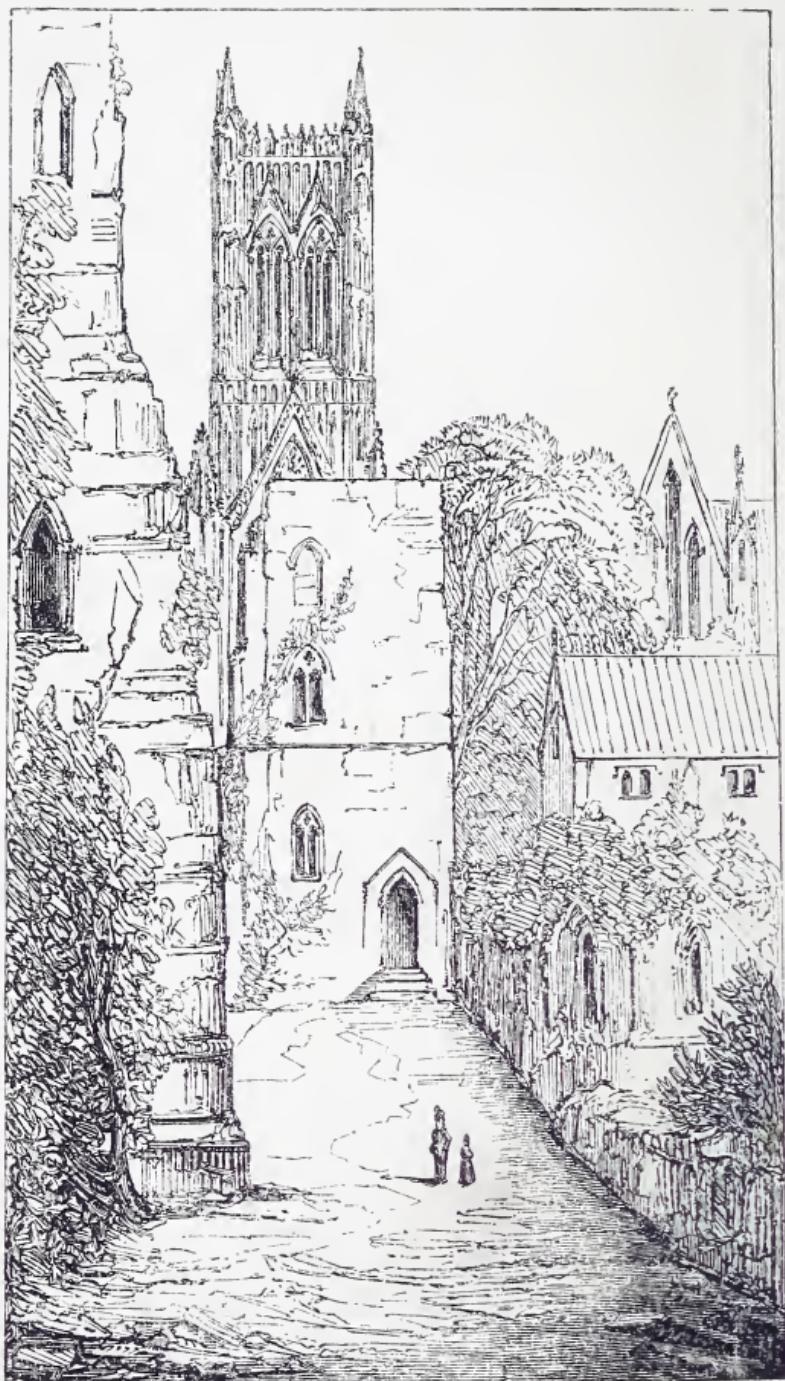
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LINCOLN MINSTER, FROM THE PALACE RUINS.

# ANCIENT MODELS;

OR,

## Hints on Church-Building.

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BY CHARLES ANDERSON, Esq.

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A NEW EDITION, ENLARGED.

LONDON:

JAMES BURNS, 17 PORTMAN STREET,  
PORTMAN SQUARE.

1841.



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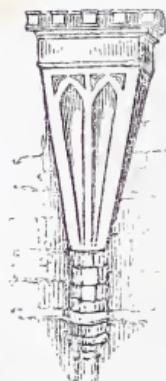
## Preface.

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THAT a second edition of this little book should have been called for, is a proof that something of the kind was wanted, however far it may have fallen short in supplying that want. Through the kindness of several friends, the author has been enabled to give the dimensions, and, in some instances, the cost of several buildings which have lately been erected with the pious liberality of earlier and better times. In the additional chapter, in which it is proposed that churches should be built omitting ornamental details, it may perhaps be said that the author is follow-

ing the practice which he has censured in the opening chapter; but, he believes, that the recommendation to observe the proportions and solidity of ancient buildings, will sufficiently clear him from any parsimonious intentions, and, therefore, from any charge of inconsistency.

*Lea, March 1841.*



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## ANCIENT MODELS,

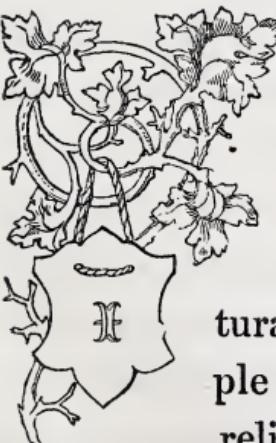
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### DUTY OF CHURCH-BUILDING.

“ It seems to be part of the despicable philosophy of the time to despise monuments of sacred magnificence.”

DR. JOHNSON.



N a country where great zeal for the Church is professed, and in an age distinguished for its wealth, it might naturally be expected that ample accommodation for the religious worship of the inhabitants would be found, and that the

laity would bestow much of their wealth, not only in the maintenance of public charities and the exercise of private benevolence, but for the still more important purpose of providing churches proportionate to the wants of an increasing population.

Such, however, is not the fact; for although great exertions have been made by the bishops and clergy, the body of the laity have not fully aroused themselves; nor are many of them aware of the vast multitudes, in London and the manufacturing towns, who have not the means of attending the public worship of the Church. Some structures, it is true, have been raised by the pious liberality of individuals, and it is hoped that the subscriptions for others are increasing; but, comparing the sums expended upon churches with those which are laid out upon edifices of a secular character, no fair-judging man will venture to say that one bears due propor-

tion with the other; on the contrary, it will be seen, that whilst private houses and villas, and other secular buildings, such as clubs, stock-banks, gin-palaces, &c., are rising without end—the sums to build them no sooner required than furnished,—it often happens, that the subscription for a church is so inadequate, that the committee are obliged to resort to a bazaar, or some other bait, to extract those funds, which a better spirit would have supplied with a willing heart and a liberal hand. In the case of private houses and secular buildings, expense is seldom spared: it is not thought extraordinary to send many miles for the best materials; to employ Italian marbles for interior decoration; to lavish immense sums on pictures, sculpture, and furniture; in short, to omit nothing which may conduce to comfort and luxury: but if great care and cost is bestowed on the construction of a church, it is made the

subject of remark, as something surprising,—praiseworthy indeed, but probably indicative of eccentricity.

Now this affords a strong incidental proof of insufficient zeal; for if religion be really of more value than earthly things, the buildings dedicated to its use ought to be proportionally honoured. Unhappily, men form their judgment by custom, and what is congenial to their nature is not subjected to a strict scrutiny: a low estimate of the Church having been fixed by the majority, men yield to it without examination, neither doubting its truth, nor dreaming of its danger.

In a commercial country like England, the acquisition of wealth is a prevailing principle: personal advantage is mainly sought after in the outlay of capital. From this cause—or its consequence, speculation—changes are continually taking place. Many begin life with wealth, and end it in poverty. Men hazard their

capital by speculations in the funds, in railways, on the turf, by gaming, or by experimental agriculture,—and are often reduced to ruin. But in cases like these, there is something in which others can sympathise: they have had their day of enjoyment, and, had circumstances been more favourable, they might have realised large fortunes. But were a wealthy man to ruin himself by building churches in a manufacturing town, where they were much wanted, he would meet with no such sympathy: if he should escape being declared a fit subject for a lunatic asylum, he would, probably, be regarded as a man with good intentions indeed, but an odd taste. Yet we are taught to regard an unselfish spirit with approbation; and the motives of the latter are as much higher than those of the former, as the religious welfare of men is superior to their worldly advantage.

That rich laymen, therefore, should de-

dicate a portion of their wealth to the building and adorning of churches, is most natural and becoming; and that men should wonder at such instances of liberality, is a proof that a low and selfish spirit is abroad. But we find zealous and well-meaning men encouraging economy in church-building as a matter of expediency; and we would give them credit for feeling so strongly the necessities of the time, that, in despair of awakening greater liberality, they would endeavour to make the most of such funds as might be placed at their disposal. But this conduct has a tendency to encourage that very spirit which must be crushed and rooted out, before true liberality can spring up and flourish. The very arguments which are used are addressed to the avarice of mankind. The wants of the Church are set forth, it is true, in glowing colours, and men are invited to subscribe liberally; but knowing how difficult it is to induce them

to make any sacrifice, or to forego any luxury, for the sake of religion, they are informed how much may be done for a comparatively small sum, by omitting ornament, and pruning down every expense which does not tend to direct comfort or visible usefulness. Hence cheap portable fonts, and Sheffield plated goods, are recommended for the most solemn services of the Church. Thus, though the wants of the Church are pressing, the Churchman is offered a compromise. He is invited to give, because his liberality will cost him little. The advocate for economy, and the rich subscriber, meet on the ground of Utilitarianism. It has become a matter of consideration with the one, how he can draw forth funds without giving offence; with the other, how little he can give without incurring the charge of meanness: he therefore proportions his subscription accordingly; and without making the smallest sacrifice, will pur-

chase for a few guineas the character of a good Churchman.

But if a national monument is projected to the memory of any great man, and an appeal is made for contributions, will there be any suggestions of economy? will sacrifice of ornament and decoration be thought of? Will there not rather be a general desire of expressing outwardly a high estimation for the noble qualities of him whom the country delights to honour? All the genius of art will be invoked to produce a memorial, which shall attest the general sympathy and the generosity of the nation; and the aisles of Westminster and St. Paul's shew plainly that such appeals have not been made in vain. Yet what are all the monuments of the greatest of men, compared with the smallest church consecrated to the service of God? A nation must be wanting in genuine zeal, when economy in church-building is advocated on principles of ex-

pediency, and the arts only encouraged for secular purposes,—for the gratification of individual luxury, or of national pride.

Now, with all the superstition of by-gone times, there existed in our ancestors a far different spirit; they grudged not their wealth or their lands for the worship of God. The noble minsters and parochial churches which now remain to us are enduring monuments of their piety and zeal, whilst they and their dwellings have mouldered into dust. If England was at this time unprovided with parish-churches, it may be questioned whether, in this age of religious feeling, there is piety sufficient to furnish as liberal a supply.\* Yet, even the heathen Romans afford us an example of zeal and attention

\* The city of Lincoln formerly possessed fifty churches, which are now reduced to twelve, besides the Cathedral. Two of the former number were in the district in which is just rebuilt the Church of St. Nicholas, after the lapse of nearly 300 years without any place of worship.

to their religious buildings ; and we find the poet deprecating the luxury and selfishness of his time, whilst he extols the piety of a more simple and virtuous age.

“ Non ita Romuli  
Præscriptum et intonsi Catonis  
Auspiciis veterumque normâ.  
Privatus illis census erat brevis,  
Commune magnum : nulla decempedis  
Metata privatis opacam  
Porticus excipiebat Arcton ;  
Nec fortuitum spernere cespitem  
Leges sinebant ; oppida publico  
Sumptu jubentes et Deorum  
Templa novo decorare saxo.”

But in the present day the sister Church in America is setting us a bright example of true liberality. Mr. Caswell minutely describes an Episcopal Church in one of the eastern cities, which he says will give some idea of a class of buildings not uncommon. The walls built of hammered bluestone trimmed with granite ; its dimensions 120 feet long and 65 broad ;

with a rich Gothic tower 138 feet high; the interior richly decorated with Gothic work, from designs taken from Henry VII.'s Chapel at Westminster; with an organ with 35 stops, which cost 1125*l.* He also mentions two episcopal churches at Cincinnati in Ohio, one of which, Christ Church, cost 12000*l.*; the other, St. Paul's, 5400*l.* In New York, too, Churchmen are distinguished by the same noble disposition. Applicants after applicants come crowding in, and the fountain of benevolence remains unexhausted, and even increasing in abundance. "I have been credibly informed (says Mr. C.), that many of the wealthiest merchants habitually devote a tenth part of their incomes, and sometimes more, to religious purposes."\*

The liberality of our ancestors in what we usually term a dark age, of the heathen acting under the light of Nature, and of

\* American Church, by Rev. H. Caswell, p. 155-6.

the infant Church in republican America, contrasts strangely with the parsimony and neglect which have prevailed among ourselves, and might seem to indicate an utter absence of religious feeling. This, however, is not the case: of religious feeling in England there is much; but of that zeal which is fruitful in orderly and practical exertion, there is comparatively little. If it were not so, we should not see our increasing population labouring under such a want of church-accommodation. The reason of this state of things may perhaps be generally traced to defective views of the Church and her system. Men are too apt to follow the dictates of their own imagination in matters of religion; to lay aside forms, or retain them, as fancy may suggest; in a word, to give way to their own wills with unbridled license, and think it conscientiousness. This is natural, but not, therefore, right; and if the history of the Church in Eng-

land, from the period of the Reformation, be examined, it will be found that a spirit which makes light of ordinances sows thereby the seeds of disunion, and ends in absolute contempt of religion altogether.

The Reformation, to which we are rightly taught to look with gratitude, as having freed the Church from many errors, was not unaccompanied with acts of enormous spoliation. Ecclesiastical buildings were destroyed, and Church-lands made the prey of the greedy parasites of the court. Few can behold the venerable ruins which add a solemn interest to many a green and sequestered vale, without deeply regretting that they were not preserved, and made subservient, as their founders intended, to the religious instruction and benefit of the country: for it must ever be remembered, that the Church of England now, is the same Church which existed before the Reformation, but purified and cleansed from

errors which had been accumulating upon her for several centuries. In restoring the Church, the reforming bishops guided their hands by the customs of primitive antiquity, doing nothing lightly or at random, but after diligent examination of the writings of those early fathers who lived nearest to the times of the apostles, and through whose evidence alone we can establish the canon of holy Scripture,—a fact too little thought of by those who set up the opinions of the day in opposition to the voice of antiquity. Far different was the temper of the reforming bishops: they deemed it wiser, in matters of form and discipline, to go back to those ancient sources, than to adopt forms of their own devising, or to relinquish them entirely: indeed, to remodel the Church, without preserving those outward forms in religion which Divine command, as well as human reason, has always enjoined, they knew would be unlawful; they knew that man's

constitution fitted him to receive religious impressions through the medium of the senses ; and that without the use of some forms, religion must soon die away altogether. And that this was a right view of the matter, is not more clear from the awful exhibition of miracles and visions in both the Old and New Testaments, in order to act upon men's minds through the medium of sense, than from the irreligion and profaneness which have ever existed in, and followed after, an age in which forms have been scoffed at and set aside. Removing, then, with rare discrimination and holy carefulness, the more modern innovations which had injured the usefulness and sullied the purity of the Church, our reformers left her still provided with such externals as were used in the primitive times, in order to maintain her dignity in the eyes of men ; and with such discipline as should fulfil the apos-

tolic precept, “ Let all things be done decently and in order.”

It must ever be regretted that, at this period, some of the foreign Protestants came over to this country, men of zeal but indiscretion, whose principles found ready entrance into the minds of the ignorant ; and the unhappy revulsion which took place in Queen Mary’s reign, when Romanism again raised her head for a short but blood-stained period, tended still more to push the unthinking part of the community into the opposite extreme of puritanism, which, deeming every form a remnant of popery, attempted to make the Church what it can never be in this earthly state, a wholly spiritual and invisible thing.

The upgrowth of this spirit is strikingly recorded by Sir Walter Raleigh :—“ All cost and care,” he says, “ bestowed and had of the church wherein God is wor-

shipped and served is accounted a kind of popery, and as proceeding from an idolatrous disposition, insomuch as time would soon bring to pass (if it were not resisted) that God would soon be turned out of churches into barns, and from thence again to fields and mountains, and under hedges; and the office of the ministry (robbed of all dignity and respect) be as contemptible as these places; all order, discipline, Church - government, left to newness of opinion and men's fancies; yea, and soon after, as many kinds of religion would spring up as there are parish-churches within England, every contentious and ignorant person clothing his fancy with the Spirit of God, and his imagination with the gift of revelation, insomuch as when the truth, which is but one, shall appear no less variable than contrary to itself, the faith of men will soon die away by degrees, and all religion be held in scorn and contempt."

Within thirty years these anticipations were too unhappily fulfilled in the rebellion, when all church-ornaments which could not be turned into profit were destroyed, under the pretence that they were popish ; when the very tombs of the dead were ransacked through the lust of gain, and mammon was worshipped with idolatry as gross as ever was saint or image in the darkest days of papal superstition—

“ The civil fury of the time  
Made sport of sacrilegious crime ;  
For dark Fanaticism rent  
Altar, and screen, and ornament.”

Thus, at Winchester, the stained glass, the organs, the carved work, and the monuments, were demolished, the bones of the dead scattered around the church, whilst the organ-pipes, the brasses from the tombs, the plate, the rich hangings of cloth-of-gold, were sold, the evidences of the Church-lands torn, and all that was portable removed.

Similar outrages were committed at Canterbury,\* where the statues of Christ were shot at, and the pictures representing him stabbed, amid blasphemous ribaldry.

At Exeter, sacrilege was equally triumphant. At Lincoln, the minster was used as stables and barracks; whilst at Westminster,† under the very eyes of the parliament, the soldiers drank their ale and smoked tobacco round the altar, with many other indecent iniquities too gross for mention.

There can be little doubt that the puritan principles, which were not extinct at the Restoration, continued alive during the revulsion of manners which succeeded it, and were reviving at the commencement of the last century; for we find several of our most eminent and pious

\* Vide a Letter to the Earl of Holland, by Doctor Paske, Prebendary of Canterbury, 1642.

† Mercurius Rusticus.

prelates complaining of the neglect of Church-ordinances. Bishop Butler, in his primary charge to the clergy of Durham, in 1751, addresses them thus:—

“Our reformers, considering that some of the observances (of the Romanists) were in themselves wrong and superstitious, and others made subservient to the purposes of superstition, abolished them, and reduced the form of religion to great simplicity, and left nothing more of what was external in religion than was in a manner necessary to preserve a sense of religion itself in the minds of the people. But a great part of this is neglected by the generality amongst us; for instance, the service of the Church upon saints’ days, and several other things, might be mentioned. Thus, they have no customary admonitions, no public call to recollect the thoughts of God and religion from one Sunday to another.

“In most ages of the Church, the care

of reasonable men has been, as there has been for the most part occasion, to draw the people off from laying too great a weight upon external things—upon formal acts of piety. But the state of matters is quite changed with us. These things are neglected to a degree which is and cannot but be attended with a decay of all that is good. It is highly reasonable now to instruct the people in the importance of external religion.

“ And doubtless, under this head must come into consideration a proper regard to the *structures* which are consecrated to the service of God. In the present turn of the age, one may observe a wonderful *frugality* in every thing which has respect to *religion*, and *extravagance* in every thing else. But, amidst the appearance of opulence and improvement in all common things which are now seen in most places, it would be hard to find a reason why these monuments of ancient piety

should not be preserved in their ancient beauty and magnificence."

Now, it cannot be denied that much of the same spirit of which the prelate complained nearly one hundred years ago prevails amongst us at the present day. With much earnest piety there is also a presumptuous and self-willed spirit, which leads men to disregard practical obedience to the Church, and to a slighting estimate of forms and ceremonies, because they tend to check self-dependence. Any one who looks with calm consideration at the present aspect of the times, must admit that there is great want of union in the Church, without which no efficient stand can be made against the vice and immorality which are every where increasing. Individual exertions are praiseworthy, inasmuch as the motives from which they spring are good ; but by independent action men interrupt each other, and destroy the work of all. Indeed, the numerous

societies having for their object the maintenance of religion, do, in many instances, obstruct each other's efficiency. Nor is it surprising, since the majority of them are founded on a proud reliance on the private judgment of individuals, and must therefore, of necessity (from the diversity there is in men's minds), be prone to change: divisions and subdivisions are for ever renewed, and disunion and weakness are the consequence. This is the situation in which the Church is placed in times of greater peril than have threatened her since the Revolution. The population of the country, particularly in the manufacturing districts, is proceeding with immense rapidity, and gathering strength with each successive year. In this mass of population many thousands have no means of attending any religious worship. Now, if they are left without churches, they must either grow up without any religious knowledge, or fall away amongst

those numerous sects, whose attachment to existing institutions is as doubtful as their tenets in religion. Evil, in either case, must result ; for if the people grow up without the one, they will become immoral, and therefore dangerous. If, on the other hand, they become sectarians, they will add strength to the numbers of those who are arguing against a Church-establishment, from premises which, however false, they might in another generation be able to maintain by the strength of numerical force. The fate which would await this country, if the Church were to fall, may be presumed from the experience of the past. With her would fall all the other institutions of which she forms the living centre ; and such a convulsion would necessarily shake society to its base, and peril the existence of England as a nation. For many years a sectarian spirit has been spreading, under various forms ; and in most cases it has been dis-

tinguished by a resistance to established authority. As one instance of this, among many others, we may cite the vehemence with which the so-called Voluntary System has been pressed upon the nation, and the degree in which many Churchmen have yielded to the clamour, without inquiring into its true meaning, or seeing the danger which attaches to it when misunderstood. It is an ambiguous term, expressing entirely opposite ideas. Its fair and plain meaning is this: a system under which any one may freely bestow any portion of his worldly goods towards the maintenance of his own form of religion. Now, till it can be shewn that there is any law which prescribes limits to the liberality of any body of Christians in supporting their own forms of worship, which arbitrarily closes the private purses of individuals against the calls of religious charity,—we may conclude that we are already in possession of the voluntary

system.\* It is, however, contended, that so long as the liability to Church-rates continues to be part of the law, voluntaryism, as it is called, does not prevail. But the sums so paid by Dissenters no more prevent their exercising liberality for their own religious purposes, than any other fixed charge upon property: the property they have bought or hired, was purchased or taken subject to the payment, and at a proportionally lower rate; just as property on which the land-tax is unredeemed is proportionally of less value. But conscience, too, is pleaded; for a

\* The statutes of mortmain are the only exceptions, which were enacted mainly to put a restraint on the increase of the monastic orders and the papal power. But as the papal power is abolished, the main reason in favour of the mortmain-law has ceased; and the removal of it would open a new field for extending our ecclesiastical institutions, by the formation of public corporate societies of clergymen or laymen, subject to strict rules, and under episcopal jurisdiction, to perform those duties in populous districts, which are left to irregular and often to sectarian agency.

Dissenter cannot bear to provide for that Church to which he does not belong. Still, in resisting Church-rates, he is resisting the law.\* All taxes are levied to furnish the revenue; and as out of that revenue sums are paid by the Government for the support of Roman Catholics and the education of Dissenters, the Churchman might, on precisely the same grounds of conscience, refuse to pay any taxes at all. In the same way men would get rid of tithes and rent-charges; but both having been given to the Church in former ages, the land has been chargeable with them ever since; and they are as much the property of the Church, as any land bequeathed or given to an hospital is the property of that foundation. If it

\* Yet we hear of Church-rate martyrs, when men are imprisoned because they refuse to pay what they are bound to do by law. With as much reason may the condemned murderer and the transported felon be called martyrs to the law. Laws are ever obnoxious to the lawless,

should be said, however, that our ancestors, who gave this property to the Church upon the true voluntary principle, had no right to burden their successors with such a charge ; it follows that we can have no right to settle annuities which may last longer than our lives. The rights of property are thus invaded ; and the voluntary principle, in this sense, induces a system of tyranny.

It may be here worth while to notice, in order to warn those well - meaning people who do not see the danger of the principles they advocate, the following remarks, in the “Voluntary Church Magazine” of 1835, upon a speech of Daniel O’Connell, at the *Protestant* Association for Civil and Religious Liberty :—“ Is there not matter of gratification in the fact, that the man who may be regarded as the virtual representative of seven millions of Irish Roman Catholics, is an avowed *voluntary* ; and that in advocating

the doctrines of voluntaryism, he professes to speak the sentiments of the Roman Catholic body? Must we not contemplate such a fact with exultation? . . . . *Popery is no longer popery when it declares on the side of voluntaryism.*" We might be tempted to exclaim, "Can the Ethiopian change his skin, or the leopard his spots?" But if the voluntary system means the absence of any thing compulsory, it is clear that we do not possess it, till all other laws which restrain men's evil passions, and preserve the fabric of society, are also done away. For we have not yet arrived at that fearful state of licentious freedom which would leave every one to do what seems right in his own eyes, unfettered by laws or religion: such, for example, as that which, under the specious name of Socialism, would degrade man to the level of the beast, with the untamed spirit of a devil. But since a system like this must, if it overspread

the land, necessarily involve the destruction of all our institutions both in Church and State, plunging the nation into a chaos of confusion, like that which prevailed during the revolution in France; and since the Papists cannot hope to rise except by the downfal of the Anglican Church, there needs no diviner to tell us why Daniel O'Connell, the avowed champion of seven millions of Papists, gives his support to the Protestant advocates of voluntaryism and religious liberty. Instances have occurred before now of Jesuits\* assuming characters most remote

\* At the time of the great rebellion, many Jesuits and Papists associated with the Puritans, under the hopes of rising through the ruin of the English Church. Bishop Bramhall, in a letter to Archbishop Usher, in 1654, informs him of his own knowledge "that, in 1646, by *order from Rome*, above a hundred Romish clergy were sent into England, consisting of Scotch, English, and Irish, who had, with their orders, been taught several handicraft trades, most of whom went into the parliament's army under the name of Puritans. Many of the English Romanists were at first surprised at this

from their own, to discredit Church-principles. Let those who hold communion with them take warning in time; and especially, let the English Churchman view with suspicion those societies which invite all denominations to unite in working out the pleasant but deceitful dream of civil and religious liberty. Let him abhor any system which, under the name of liberal education, makes the fancies of men superior to the will of God. There are to be found those who, whilst they denounce as unjust and revolutionary the Chartist plan of dividing landed property among the multitude, yet eulogise the same system when applied to the Church; for wherein do those differ in principle, who would divide the undoubted property of the capitular bodies amongst those for

pretence: but they soon came to the true understanding, and it was agreed there was no better design to *confound the Church of England*, than by *pretending liberty of conscience.*"

whom it was never intended, violating the intentions of their founders, and affording a dangerous precedent for future spoliation?\* It would be well if such

\* The Cathedral-bill is at length passed, but with some important alterations. By the substitution of the word "suspend" for "suppress," the whole framework of the cathedrals is preserved. The suspending effect of the bill is limited to the residentiary canonries; all non-residentiary canonries and dignities are preserved; a power is given to the bishop of the diocese to institute honorary canonries, not exceeding 24, in those cathedrals not possessing non-residentiary stalls; power is given to add a fifth stall for the endowment of archdeaconries; power is given to create new archdeaconries; the stalls are to be suspended by alternation; the suspended stalls may be re-endowed up to 200*l.* per annum. Thus far all is well; but the spoliation remains the same. 130,000*l.*, not much more (as Mr. Hope truly said, in his most admirable speech) than the annual income of many noblemen and merchants, less than the fortunes of some, has been appropriated to churches for which it was never intended; and, however it may be glossed over by arguments of expediency, it must be regarded as pandering to the avarice of the wealthy. The same sum might have been raised by subscriptions of 100*l.* or 50*l.*, without being felt. This is only another proof that the rich laity (taken as a body) have very

men would study the history of the French Revolution. On the 13th of August, 1789, Mirabeau proposed the abolition of tithes ; and argued, that the burden of supporting the public worship should be borne equally by all. The clergy entrusted their interests to the equity of the assembly, on condition that the state should fitly provide for the maintenance of the ministers ; an obligation which was committed to the honour of the French nation, but was shamefully violated, and became perfectly illusory. Thus the first fruits which the clergy derived from their junction with the *tiers état* was the anni-

little real liberality ; for the so-called liberality of the age is after another and a cheaper sort. It is to be hoped that those who are true and lively members of the Church will not be discouraged ; but, by endowing the non-residentiary canonries, so as to enable the canons to preach in their turns and hold communion with their several cathedrals, they will prove their cheerful reliance on that Providence which has watched over the Church in her darkest hours, and which will eventually triumph above every foe.

hilation of their property. *When men vote away the property of others, they can expect no mercy for their own.* This, the first and great precedent of iniquity, the confiscation of the property of the Church, was brought about by the selfish apathy, or the secret wishes of the laity. The financial difficulties of the country were great, and the Church was pitched upon as the most defenceless body in the state, and offered as the holocaust which was to end them ; but the expense of the commission for managing Church-property actually cost the nation 2,000,000*l.* a year more than it yielded.\* The ecclesiastical estates became a burden to the state ; the contraction of debt on their security became necessary. Hence arose the system of assignats, which rendered irretrievable the progress of the revolution, involving all classes in the inextricable difficulties,

\* Alison's History of the French Revolution, vol. i. c. 3.

which brought home to every interest in the state the spoliation which they had begun by inflicting it on the weakest. Thus it is clear, that the spoliation of the Church is a certain forerunner of other infringements of the rights of private property; and the same arguments of expediency which serve for the one will be used for the other. But the true Churchman, in placing complete reliance on her doctrines, will learn to consider the property of his Church as more sacred than his own. He believes her to be both "catholic and apostolic," as in his creed he constantly declares; that is to say, a branch of the "holy Church throughout the world," founded by Christ, and administered by those whose apostolical succession constitutes them the appointed dispensers of her ordinances; that these ordinances have been restored to their primitive state as they existed in the purest times, when miracles ceased, and

the Church became established: that he has been baptised into this Church, and is strictly bound by the most solemn vows to serve God, and aid his appointed ministers, as much as any soldier is engaged to serve his sovereign and obey his officers.

Secondly, he knows the Church to be established by law, and connected with the state; that she inculcates obedience to lawful authority, and thus has a natural tendency to maintain unity and concord. He will be strengthened in his conviction by the fact, that, in proportion as a spirit of insubordination spreads, the Church becomes an object of attack;—as the waves beat most heavily against the barrier which thwarts them the most.

The lay Churchman's duty, then, is plain,—to uphold the Church. And his duty and his interests are bound up together. How shall he best serve her? “Union is strength,” has served as a watchword for many parties. Let it be

the motto among Churchmen. Let the laity come forward promptly and unanimously, not as directors, but co-operators with the bishops and the clergy. Let them adopt the voluntary principle in its only true and Christian sense, willingly offering of their worldly goods for the Church's sake. The bishops and clergy are leading the way.\* The munificent

\* The late Bishop Barrington, of Durham, gave away in his lifetime 200,000*l.* in charity, and bequeathed more than 70,000*l.* at his death for the same purposes.

Bishop Van Mildert, his successor, in conjunction with the dean and chapter, founded, and liberally endowed, the University of Durham, besides doing many other acts of charity and munificence.

The present Bishop of Lincoln, in 1839, gave 800*l.* to a chapel at Holbeach, 100*l.* to a new church at Lincoln, besides his other annual charities. The dean and chapter of Lincoln have lately given 500*l.* to the church of St. Nicholas at Lincoln, and land to the value of above 600*l.* to the diocesan school, with an annual subscription of fifty guineas.

To the Christian Knowledge Society the clergy have left donations and legacies to the amount of 70,000*l.* ; to the National Society, 15,000*l.* ; to the Clergy Orphan Institution, 25,000*l.* ; to the Church-building Society,

gift of 20,000*l.* by Bishop Wilson towards an Indian cathedral, the liberality of the bishops and capitular bodies in endowing churches and schools, afford examples worthy of imitation. 60,000*l.* was subscribed in a few months by one county towards the restoration of the cathedral of York, after its partial destruction by fire in 1829; nor do we believe there exists an individual who contributed to that excellent work who would not will-

31,000*l.*; to King's College, London, upwards of 20,000*l.*

The following is a comparative statement of the clerical and lay subscribers:—

	Clergy.	Laity.
To the Christian Knowledge Society .	6,450	4,850
To the District Society of ditto . . .	3,059	2,118
To the Church-building Society . . .	1,189	997
	<hr/>	<hr/>
	10,698	7,965

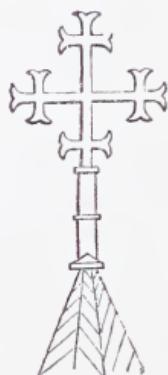
Shewing a majority of 2,733 in favour of the clergy.

These examples are sufficient to prove that the clergy are remarkable for their liberality; and it would be well if the laity in general, and in particular those who owe almost all their incomes to property unjustly taken from the Church, were actuated by the same charitable spirit.

ingly again do so, if it were again required.\* But if similar exertions were made annually throughout England, a very short period would supply our population with the inestimable blessings of Church instruction. Uniformity of design and vigour of action would accomplish this; and we should reap a rich reward in the benefits which would be conferred on the rising population. New churches would exhibit, by their numbers and magnificence, the care and liberality

\* In this we have been somewhat disappointed; for, in consequence of some carelessness in the management of the belfry, where the fire originated (though the real cause of it remains a mystery), some individuals have been glad of an opportunity of speaking evil of deans and chapters in general, and perhaps not sorry of an excuse for retaining their money. In spite, however, of the industry with which these people have endeavoured to damp the warmth of religious zeal by the chilling influence of utilitarian notions, the subscription is steadily, though slowly, proceeding; and we rejoice to see that the loyal citizens of York have taken upon themselves the expense of a new clock and a peal of bells.

of true zeal; the arts would be sanctified by being made subservient to the highest objects; and the wholesome doctrines of the Church, being spread through the land, would bring forth an abundant harvest of contentment and loyalty.



## CHURCH ARCHITECTURE.

“ Full many a bard hath sung the solemn gloom  
Of the long Gothic aisle and stone-ribb'd roof,  
O'er-canopying shrine, and gorgeous tomb,  
Carved screen, and altar glimmering far aloof,  
And blending with the shade—a matchless proof  
Of high devotion, which hath now waxed cold.”

SCOTT.

**POINTED ARCHITECTURE**, after passing through various stages, ended in that elaborate style with the depressed arch, of which King's College Chapel at Cambridge, Henry the Seventh's at Westminster, and St. George's at Windsor, are the most famous examples. After this, few churches were built till the 17th century; and the architecture of mansions and other buildings partook of a mixed character, retaining the stone mul-

lioned window with a flat top, and introducing ornaments made up of the Gothic and Grecian characters combined, and usually known by the name of Elizabethan. Such are the mansions of Long-leat, Wollaton, Burleigh, Hatfield, with many others, of which specimens are given in Mr. Shaw's work on Elizabethan architecture. Some of the colleges at the Universities were rebuilt or added to in this style, in which are seen many of the arabesque patterns which were brought from Italy. In the time of Elizabeth, London was increasing rapidly in wealth and population, and architecture began to be studied, but more with a view to domestic luxury than for ecclesiastical purposes. We find, however, that St. Paul's Cathedral, the spire of which (being 520 feet high) was destroyed by lightning, together with the whole of the leaden roof, was repaired at the queen's expense in 1561, with the exception of the spire.

After this little appears to have been done in church-building till the time of Archbishop Laud, a man whose munificence has never been surpassed since the Reformation. He provided a chapel for the episcopal palace of St. David's; and finding St. Paul's Cathedral out of repair, raised 100,000*l.* by subscription towards the restoration of that venerable fabric, contributing annually 100*l.* towards the design. His object, however, was frustrated by his adversity. He adorned his own college at Oxford, St. John's, with an additional quadrangle, which was completed, after designs by Inigo Jones, in 1635, at a cost of 5000*l.* He also repaired and beautified the chapel at Lambeth with stained glass and an organ. He established order and discipline in the chapels and churches of Oxford; and his name will ever be cherished by that famous university. Thomas Sutton, of Knaith in Lincolnshire, founded the Char-

terhouse about the year 1611, which noble foundation owes its preservation to the same prelate.\* Bishop Hacket, of Lichfield, expended 20,000*l.* on that cathedral, to repair the injuries it had received during the rebellion.† There were also many hospitals, schools, and alms-houses, founded about this time, both in London and other towns, by the munificence of individuals: but little was done in the way of church-building till after the great fire of London in 1666, which, by the ravages it committed, brought home the spiritual, as well as temporal,

\* Vide Le Bas's "Life of Laud," p. 73; Heylyn, p. 123. "The design of appropriating the revenues of this house to the support of the army, was urged by the minister (Buckingham). The bishop resolutely opposed the scheme, at the hazard of the favourite's resentment, and the monarch's serious displeasure; and by his intrepid bearing he preserved this noble establishment to the cause of charity and literature."

† Of the Siege of Lichfield an excellent account has just been published by the Rev. W. Gresley, which is particularly suited to the present aspect of the times.

wants of the inhabitants to the minds of all thoughtful persons. This awful catastrophe destroyed no fewer than 13,200 dwellings, 400 streets, 89 churches, among which was the cathedral of St. Paul, and the ruins covered a space of 436 acres of ground. Shortly after this conflagration, preparations were made for laying out the city in a more convenient manner, for re-building the churches and other public buildings, and the king\* commenced by re-building the custom-house at his own expense. A little previous to this period, architecture had received a still greater bias towards the Greek style, from the influence of Inigo

\* “ During this unparalleled calamity, the king behaved like a true father of his people, making the round of the fire usually twice a day; and for many hours together, on foot and horseback, giving orders by commands, threatenings, and example, and good store of money, which he distributed to the workers out of a hundred-pound bag which he carried with him.”—*ECHARD's Hist.* fol. p. 832.

Jones, who, during his residence at Venice, and in other parts of Italy, had made himself acquainted with the works of the Italian masters. In the reign of James I. he had built Whitehall, and St. Paul's Church, Covent Garden, and been employed in making a Grecian front to the old St. Paul's Cathedral, as is shewn in the plates of Dugdale's history of that building. The pointed style had been entirely superseded; and all the new churches which were built in the city of London partook of the prevailing taste. The splendid new Cathedral of St. Paul will always remain a monument of the genius of Sir Christopher Wren, our greatest architect of modern times; but it must be confessed that the attempts to unite the Grecian portico with the campanile, or bell-tower, have not been successful. Of this the Church of St. Martin's-in-the-Fields is a proof; nor would the finer steeples of St. Bride's and Bow Church harmonise

with it any better. Indeed, though these towers, with others in the City, and that of All Saints at Oxford (designed by Dean Aldrich), look well at a distance, or in combination with other towers, they will not bear a near examination ; being composed merely of a tower, cupola, and obelisk, piled one upon another, and varied according to the fancy of the architect.

Nothing rises well over the portico but the dome ; and without a portico a Greek church is but a meagre building, from the plainness of the windows, which require the aid of pillars or pilasters, and from its want of height. The dome is a truly graceful appendage ; but England possesses only two which can aspire to that title, St. Paul's and the Radcliffe Library at Oxford. If modern church-builders adopt the dome, they must go to Italy for models. There are some pretty examples among the churches at Rome, S. Andrea della Valle, S. Carlo in Corso,

the Gesu, S. Maria del Popolo, &c.; in Venice, S. Georgio, La Salute, Il Redemptore, &c.; near Turin, La Superga; at Mantua, S. Andrea; besides many others.

St. Paul's Cathedral is a noble specimen of national liberality; and the almost countless spires and towers which cluster around it mark the time of Queen Anne as one of some zeal in church-building. Fifty churches were rebuilt or improved in the city of London in her time.\*

After the time of Wren and Gibbs, there seem to have been few churches built remarkable for any thing but extreme ugliness. Towards the middle and latter end of the last century, a considerable number of churches were erected in the large and increasing towns, almost

\* It is striking, as was lately remarked by the Bishop of London, when viewing London from the dome of St. Paul's, to contrast the numerous churches of the city with the almost entire absence of them at the west end.

entirely in what was called the Greek style, but for the most part devoid of pretensions to any style at all. The screens and additions to some of the cathedrals, during this time, are quite out of character with those buildings; shewing how utterly the knowledge of the pointed style was lost. Nor does Wren seem to have been free from the ignorance of humbler architects, as the towers and additions to Westminster Abbey, and All Souls' College, Oxford, too clearly shew. The former are said to have been taken from those of Beverley Minster, a beautiful and perfect model; but except in the pointed belfry-windows, there is not the slightest resemblance; the ornaments round the dial-plates are Grecian in their character, and not one of the details is in accordance with any known model of the pointed style; indeed a more miserable performance cannot be seen. After a while, Lord Orford's villa

at Strawberry Hill re-introduced the so-called Gothic style in secular buildings, and it would appear that many of the modern pointed churches were erected by architects of the same school; which might call itself, not surely *par excellence*, the “modern Gothic.” There is one defect observable in these curious buildings, that they are often built of inferior materials, which may be ascribed partly to the want of funds. The more general deformities of dwarfish towers with gigantic pinnacles; paper walls with large windows, and buttresses giving no support; tall pinnacles without finials, and short ones with finials, like the great cow-cabbage,—may be attributed to neglect of proportion, and ignorance of the architect—

“ *Infelix operis summâ quia ponere totum  
Nescit.*”

There can scarcely be a doubt that either Norman or pointed architecture is

most adapted for ecclesiastical buildings in this northern climate, or that the latter had its influence in producing the high and steep roofs which distinguish buildings of those styles from the flatter roofs of Italy. But setting climate aside, there is something in the genius of Norman and pointed architecture peculiarly adapted to produce that frame of mind which is most favourable to devotion.

“ But let my due feet never fail  
To walk the studious cloisters’ pale,  
And love the high embowed roof,  
With antic pillars massy proof,  
And storied windows richly dight,  
Casting a dim religious light :  
There let the pealing organ blow  
To the full-voiced quire below,  
In service high and anthems clear,  
As may, with sweetness, through mine ear  
Dissolve me into ecstacies,  
And bring all heav’n before mine eyes.”

Thus beautifully does Milton, in spite of the bias of Puritanism, acknowledge the

charms of pointed architecture, and express the feelings which, as Wharton remarks, were excited in his youth whilst at St. Paul's School, where he became impressed with an early reverence for the solemnities of the ancient cathedral, its vaults, shrines, aisles, pillars, and painted glass. We can scarcely have a stronger argument in favour of these styles, which will be chiefly treated here.

It may be a question, whether the chief practical knowledge of Norman and pointed architecture, in the present time, is not confined to the masons of the cathedrals, whose dignitaries have of late years diligently copied the old models. Hence we find those venerable structures receiving yearly restorations in the finest taste, and the most minute tracery copied with the spirit and delicacy of the originals. But there have also been some symptoms of a better taste among the professed architects within the last few

years, who, from the facilities of travelling, have made themselves acquainted with the finest specimens of Norman and pointed architecture on the Continent. Still there is a tendency to compose rather than to copy, which, however it may be token abstractedly an aspiring genius, requires great caution and judgment; and it appears probable, from the numerous failures which we see in modern pointed buildings, that a knowledge of proportion is more rare than a knowledge of ornamental detail. It is true that church-builders have generally to contend with the great clog of slender funds; but this should rather induce an architect to curtail ornament, or adopt the simplest styles, *e. g.* the Norman or plain pointed, striving to complete his work in accordance with ancient models.



But if the time be approaching when greater zeal and liberality shall prevail, the church-architect will have a wider field for his genius; though, even then, the grand principle of proportion must

not be neglected: without it, nothing satisfactory can be done; and in studying this, he must be guided by the most perfect models of the ancients. Some of these will be found uniform in design, some varied by the additions made at later periods, yet with proportion still maintained between the parts and details of the additions; nor could such additions be removed altogether, without injuring the effect of the whole. It not unfrequently happens, that we find buildings in which the original design could not be carried out at the time, from the want of funds, or other circumstances; and here we may learn wisdom from our ancestors, who, instead of endeavouring to make small funds avail by lowering their design,\* or diminishing the solidity

\* It would be well if this system should be followed in the Calcutta Cathedral; *i. e.* let the sums subscribed be appropriated to a magnificent choir, and let the design be completed by future zeal and munificence.

of their foundations, proceeded with their work without deviating from the original plan, trusting to future piety to complete it; and to this practice we owe many of those stupendous cathedrals, which astonish by their size, and delight by the beauty and taste with which, through successive ages, they have been brought to perfection.

It is not intended in these pages to give any models of foreign churches, because though the pointed style is seen in its highest perfection abroad, at Cologne, Amiens, Auxerre, Beauvais, Chartres, Rheims, &c.; yet we have ourselves a vast number of fine churches, from whence most valuable knowledge may be obtained: and though we have no door-ways or rose-windows to be compared with the finest specimens on the Continent, it is hardly to be expected that modern architects would ever have funds at their disposal to copy such elaborate works, any more

than to raise such choirs as those of Cologne and Beauvais, such steeples as Strasbourg and Chartres, or such immense piles as are some of our own cathedrals. In the following list, therefore, are merely named some Norman and pointed churches, which will all afford much study, and may assist those laymen who are anxious on the subject of church-building. And some remarks are added on the materials and interior arrangement, which may induce more able pens to take up the subject.



## EXTERIOR OF CHURCHES.

“ The towris high full pleasant shall ye find,  
With phanis fresh turning with every winde.”

CHAUCER.

“ With clene hewen ashlar altogether in the outer side.”  
*Contract for Fotheringhay Church.*

## MATERIALS.

OF the materials fitted for pointed or Norman architecture, stone is the best. It was almost always used by our ancestors; and their perseverance and zeal in obtaining it commands our admiration. In the south of England many churches were built of stone imported from Caen in Normandy; such was the case at Win-

chester Cathedral. In other places, where it is not indigenous, they sought it from afar. Thus, many of the Lincolnshire and Cambridgeshire Fen churches are built of Ancaster and Barnack stone, which was probably conveyed in boats\* or on horseback.† Stone varies much in its quality; but whether soft or hard, the colour it assumes in age is more harmonious to the eye than that of any other material. The colour of Ely, Peterborough, Lincoln, Winchester, and Salis-

\* The great scour in the channel of the river Welland has laid bare a lighter filled with blocks of stone. Before the present channel was cut, about forty years ago, that part where the vessel was discovered was high green marsh: so that in all probability the stone was sunk hundreds of years ago, when churches were being built in the fens.—*Lincolnshire Chronicle*, April 10, 1840.

† Wollaton, the fine seat of the Willoughbys, built in the 16th century by John of Padua, is constructed of stone which was brought from Ancaster, in Lincolnshire, on pack-horses, which returned with coal in exchange. It is not above sixty years since this was the common conveyance for corn and other commodities in the clay districts of that county and Nottinghamshire.

bury, is peculiarly good. The limestone of York is too white and cold, whilst Durham is too red and crumbling; the Bath stone is also very perishable. This, however, according to Professor Buckland, much depends upon the way in which the stones are laid: thus, in the modern quadrangle of Peckwater at Christ Church, those stones which are laid in the wall as the stratum lies in the quarry are much less decayed than those which are laid against the grain. It may here be remarked, that in the repair of ancient churches, the stone of which is very white when first cut, it is advisable to oil the new work; this has been the practice in the repairs at York and Beverley, and it assists in quickly producing a hue that harmonises with the old masonry. In the southern part of Norfolk and Suffolk, the chief materials of the churches are the flints of the country, and they are arranged in patterns, so as to produce an

excellent effect. In some of these churches, which are of a class of architecture very superior to the small flint churches of Sussex, Hants, and Berks, the windows and coinings are of stone richly carved ; but, instead of those additional ornaments, such as mouldings, arcades, and niches, which would be seen in stone buildings, are panels of mosaic work on a flat surface, the outline of the pattern being stone inlaid with dark flint.

It has been lately usual to build pointed churches of white brick—a material which is wholly out of character, for it was never used in old times, and is only fitted for the plainest secular buildings, houses, shop-fronts, and the like. White brick does not change its hue from age, but the mortar with which it is cemented becomes darker ; the consequence is, that in a very short time the joinings of the work shew in too strong a contrast, and at once contradict the notion of the build-

ing being of stone, for which deception white brick is chiefly used. Red brick should only be used from necessity, but white brick never.\* For the former some authorities may be found; and if it be impossible to obtain stone on the spot, and the funds are small, it is better than white brick or stucco; but it should be of the darkest hue possible, and the architecture should be of the later or Elizabethan style; the mortar should also have some soot or dark colouring matter mixed with it, which is of use in producing the air of antiquity. There are some fine specimens of ancient brick-work, which are added to the list, though not all of an ecclesiastical character; but a builder in brick, by taking his windows from some of the models, by topping the parapet with stone, and making use of bricks baked in moulds, so as to form a machi-

\* The new church of Otterbourne, Hants, is built of black brick, with stone windows and coinings.

colated moulding (as is observable in the old gateway at Hodsock Notts, at Gainsborough Old Hall, Lincolnshire, and other places), may produce an unpretending edifice, having the appearance of a chapel to an hospital or late college. Such a building will not admit of a tower ; but only of a bell-turret, the model of which may be taken from those lead-covered cupolas where hangs the bell in the later colleges, or from the louvres or lanterns in the halls.

#### THE ROOF.

For the roof of churches lead is the best material, but it is expensive ; slates are the most common, and though glaring in colour, they are preferable to red tile or thatch—for the latter is used in some parts of Suffolk. There is a brown Yorkshire flag-stone which is very durable and of an excellent colour, but it is very heavy. Shingles, or brown flat tiles, are of a good colour, but they require a

strong and steep roof. The ancient churches of England were all covered with lead, and most of the cathedrals are so now; but many of the village-churches were stripped for the value of the lead at the Rebellion, and many of them have been covered with pan-tiles since, in accordance with the bad taste which has prevailed in village-church repairs. A great portion of York and Lichfield Cathedrals are covered with slate.

#### THE TOWER.

The effect of a church depends much upon the tower; and great care is requisite in observing the proportions in this the great feature of a pointed ecclesiastical building. We find frequent defects in modern towers. It has not been sufficiently observed, that upon the belfry-windows depends the expression (if it may be so called) of the tower. Double belfry-windows have the best effect; that is, two

distinct arches. This will be observed in our finest specimens. The three towers of Lincoln Minster, the Bell Harry tower at Canterbury, Gloucester, the centre towers of York and Durham, Magdalen College tower, Merton, Louth, Great Malvern, Newark, Doncaster, and others. The western towers of York and Beverley are exceptions ; but the effect of these single arches is less objectionable from the great length of the windows, particularly of those in the latter minster, which are superior in beauty to those of York. The noble tower of Boston would have a much better appearance, if the upper belfry - windows were similar to those in the stage below, instead of being embraced by a single arch. In the case of very small towers, double windows cannot be introduced ; but the greatest attention should be observed in the proportions of the single window, and in the distance between the point of the arch and the parapets, for a trifling space will

make an immense difference in the effect. A narrow window divided into two lights has a better effect than a broad one divided into more.

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Churches mainly Norman.

TEWKESBURY ABBEY CHURCH, *Gloucestershire*.

Choir pointed; a noble cross church.

ST. CROSS, *Hants*.

A very interesting cross church.

STOWE, *Lincolnshire*. (Plate.)

A cross church; no side aisles. Has the emblematical figures of the Evangelists on stone on the tower, which has double arches of Norman and pointed in the interior.



ROMSEY, *Hants.*

A fine specimen, with an apsis.

CHRIST CHURCH, *Hants.*

Magnificent Norman nave, late choir.

NEWBALD, *E. R. Yorkshire.*

Cross church; the *vesica piscis* on the north transept.

FILEY, *E. R. Yorkshire.*WORKSOP ABBEY, *Notts.*

Two western towers.

BLYTHE, *Notts.*

Nave only remaining; and a late pointed tower.

TOWER OF ST. PETER'S AT GOWTS, *Lincoln.*

(Plate.)



TOWER OF ST. MARY LE WIGFORD, *Lincoln.*

STEETLEY CHAPEL, *Derbyshire.*

A ruin ; perfect, except the roof of nave ; a beautiful small model, with a round eastern end. A nave and chancel ; no aisles.

BARFRESTON ; PATRICKSBOURNE, *Kent.*

IFFLEY, *Oxon.*

TICKENCOTE, *Rutlandshire.*

Much injured by modern restorations.

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### Churches of Pointed Architecture with Towers.

DONCASTER, *W. R. Yorkshire.*

A noble cross church, and a beautiful tower.

HOLY TRINITY, *Hull, E. R. Yorkshire.*

A late cross church, airy and spacious, partly built of brick.

MANCHESTER COLLEGiate CHURCH, *Lancashire.*

A rich building.

ST. SAVIOUR, *Southwark, Surrey.*

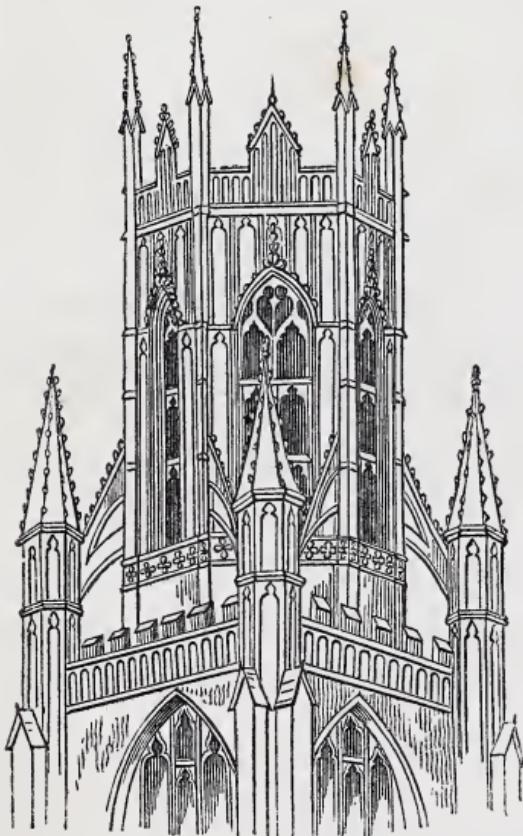
Remarkable cross church ; the Lady Chapel.

HOWDEN COLLEGiate CHURCH, *Yorkshire.*

Choir in ruins. A magnificent tower in the centre. The chapter-house, &c. well worth study. A collegiate church in the bishopric of Durham.

BOSTON, *Lincolnshire*.

The finest and loftiest lantern in England, near 300 feet high. The church equally handsome. Tower at the west end. (Plate.)



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**TATERSHALL COLLEGIATE CHURCH, *Lincolnshire*.**

A most beautiful model, built by Sir Ralph Cromwell, temp. Hen. VII. ; consists of nave with aisles, transept, stone screen, and choir without aisles.

Probably the name of Cromwell saved it at the Rebellion, for the brasses to that family are not destroyed. The choir was filled with most splendid stained glass, until a Lord Fortescue (to whom Tattershall belongs) permitted an Earl of Exeter to remove it to Stamford, in the last century. This was done, but the windows not re-glazed; and so they remained for many years, till the rain beating in, decayed the carved oaken stalls. It was re-glazed by degrees by the present incumbent. It is a peculiar, not subject to episcopal jurisdiction. The tower, which is at the west end, is inferior to the rest of the building, though coeval with it.

### ST. MARY'S BEVERLEY, E. R. YORKSHIRE.

A cross church. Its chief beauty are two octagon turrets at the west end, something similar to those of St. Augustine's, Canterbury. Otherwise its proportions are clumsy.

### GREAT MALVERN ABBEY CHURCH, WORCESTER-SHIRE.

A beautiful cross church, with a fine tower somewhat like Merton College, but with different pinnacles.\* Noble windows and stained glass.

\* Pinnacles of this sort are seen at Gloucester and Worcester Cathedrals; St. Stephen's, Bristol; Thornbury Church, Gloucestershire; and appear peculiar to the west of England.

MERTON COLLEGE CHAPEL, *Oxford*.

A fine model. The windows remarkably elegant.  
Nave wanting.

MAGDALEN, *Oxford*.

The well-known beautiful tower.

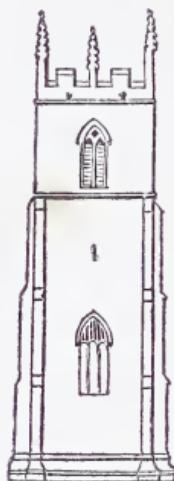
KIRTON-IN-HOLLAND, *Lincolnshire*.

A fine church.

CAMPDEN, *Gloucestershire*.

A very spacious airy church.

GEDNEY, *Lincolnshire*. (Plate.)

LEA, *Lincolnshire.* (Plate.)TEMPLE CHURCH, *London.*

A beautiful specimen of the lancet-arch.

PERSHORE ABBEY CHURCH, *Worcestershire.*

A fine tower. Transept and nave gone.

EVESHAM, *Worcestershire.*

Abbey tower, highly worked, but clumsy, and St. Lawrence Church.

TICKHILL, *W. R. Yorkshire.*

A light, roomy church, with a good tower at the west end.

STAMFORD BARON, *Northamptonshire.*

A very elegant church, with the Cecil monuments.

COTTINGHAM CHURCH, *E. R. Yorkshire.*

(Plate.)



A cross church. The nave has no clerestory, is covered with lead, with a plain arched wooden roof. The wings of the transept exceedingly short. The chancel without aisles, with large and highly decorated windows. It is shut out from the nave, which is fitted up as the parish-church, by an ugly plaster

screen ; and if the intention had been to disfigure the building, it could not have been more successful. The galleries are lighted by skylights, after the fashion of cucumber-frames. The dimensions are as follows :—

			Feet.
Width of nave	.	.	24
Width of aisle	.	.	13
Diameter of pillars	.	.	3½
Height to top of capital	.	.	12¼
Do. to point of arch	.	.	12½
To wall-plate	.	.	3
Pitch of wooden roof about	.	.	10
Width of west door	.	.	7¾
Width between pillar and pil- lar of the nave	.	.	13
Length of chancel	.	.	55

ST. MARY'S, *Barton-on-Humber.*

ST. PETER'S, *Burton-on-Humber.*

The tower very ancient, said to be Saxon.

FALKINGHAM, *Lincolnshire.*

BOURNE, *Lincolnshire.*

GREAT PAUNTON, *Lincolnshire.*

MARKET DEEPING, *Lincolnshire*.

DENTON, *Lincolnshire*.

CONNINGTON, *Huntingdonshire*.

ST. NEOTS, *Huntingdonshire*.

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### Pointed Churches with Spires.

ST. MARY REDCLIFFE, *Somersetshire*.

Top of the spire taken off. A fine church. Tower on one side of the west end.

TRINITY, *Coventry, Warwickshire*.

A cross church.

ROTHERHAM, *W. R. Yorkshire*.

A fine cross church, very similar to Doncaster, except the spire.

PATRINGTON, *E. R. Yorkshire*.

A cross church. Tower and spire much like the Cathedral of Autun, in France.

LOUTH, *Lincolnshire*.

A perfect model. Tower with lofty pinnacles, from whence are flying buttresses of open work to a spire; altogether 288 feet high. Tower at the west end. (Plate.)

NEWARK, *Nottinghamshire*.

A noble church, fine spire, rising out of the tower, with canopied lights.

GRANTHAM, *Lincolnshire*.

Fine tower, with early pinnacles and spire, 278 feet high.

ST. MICHAEL, *Coventry, Warwickshire*.

Tower, octagon, and very lofty tapering spire.

These four spires, Grantham, St. Michael's, Louth, and Newark, are the finest in England, and excelled only by Salisbury Cathedral.

ST. MARY'S, *Stamford*.ALL SAINTS', *Lincolnshire*.ST. MARY'S, *Oxford*.

Very fine spire, and rich pinnacles, from whence it rises. The tower heavy.

ST. ANDREW'S, *Worcestershire*.

Remarkably plain and tapering spire.

ADDERBURY, *Oxfordshire*.KIDLINGTON, *Oxfordshire*.

Cross church, low tower, and taper spire.

EXTON, *Rutlandshire.* (Plate.)

Fine tower, octagon, and spire.



HECKINGTON, *Lincolnshire.*

A most beautiful village-church.

BRANT BROUGHTON, *Lincolnshire.*

Ditto.

LEADENHAM, *Lincolnshire.*

Ditto.

MOULTON, *Lincolnshire*.

A most beautiful church. (Plate.)

LEASINGHAM, *Lincolnshire*.

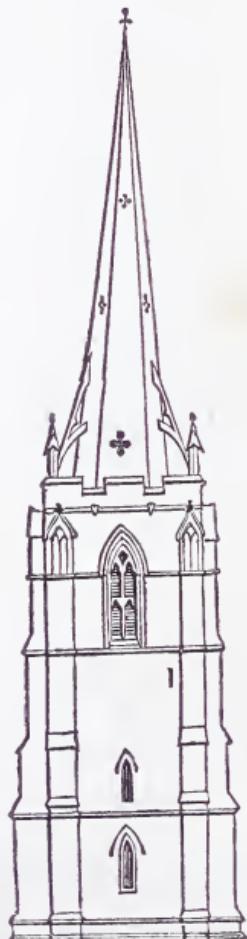
Very good tower and spire.

WITNEY, *Oxfordshire*.

Spire very like Christ Church Cathedral.

WHITTLESEA, *Cambridgeshire*.

A most beautiful church. Tower and spire like Louth, only smaller.

FLEET, *Lincolnshire*. (Plate.)

**SLEAFORD, *Lincolnshire*.**

Fine church, heavy tower, and spire.

**GREAT GONERBY, *Lincolnshire*.**

Uniform church.

**ASWARBY, *Lincolnshire*.**

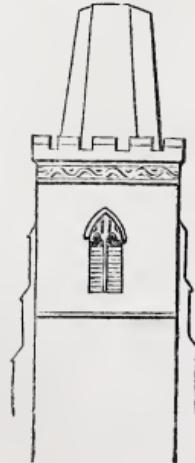
Ditto.

**SILK WILLOUGHBY, *Lincolnshire*.**

Very good tower and spire.

**HELPINGHAM, *Lincolnshire*.****CAYTHORPE, *Lincolnshire*.**

BAINTON, *Yorkshire*. (Plate.)

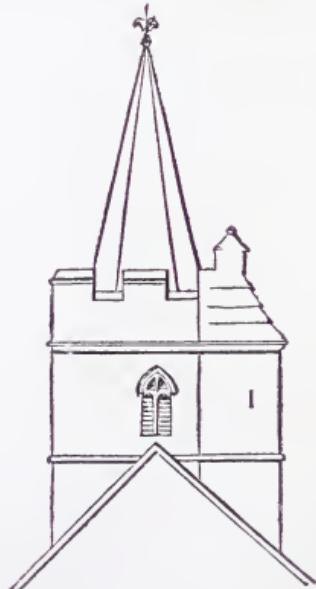


WELBOURNE, *Lincolnshire*.

This church is remarkable for a lofty roof and clerestory, and a noble east end flanked by two massy blunt-pointed pinnacles of excellent workmanship. The spire is somewhat too obtuse.

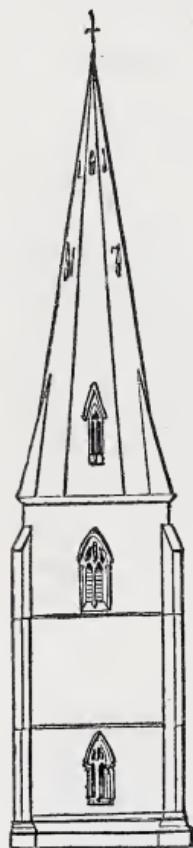
GREETHAM, *Rutlandshire*.LUFFENHAM, *Rutlandshire*.LANGHAM, *Rutlandshire*.KETTON, *Rutlandshire*.

Beautiful belfry-windows.

BRIGHTSTONE, *Isle of Wight*. (Plate.)

GEDLING, *Nottinghamshire*.

THRECKINGHAM, *Lincolnshire*. (Plate.)



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Most of the latter churches named in the list are adapted as models for village-churches.

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Towers with a Pinnacle and flying Buttresses, in the manner of a Crown.

ST. NICHOLAS', *Newcastle-on-Tyne, Northumberland.*

A large and fine church.

ST. GILES', *Edinburgh.*

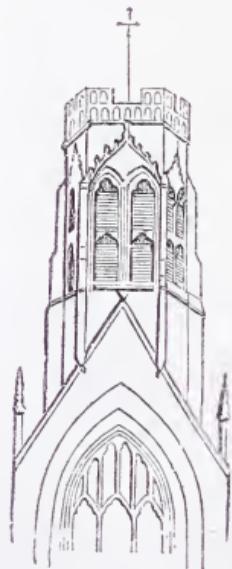
ST. DUNSTAN'S-IN-THE-EAST, *London.*

FEVERSHAM, *Kent.*

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Small Octagon Lanterns.

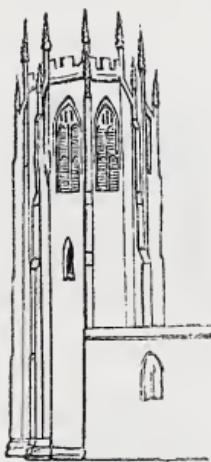
ST. HELEN'S, *York.* (Plate.)



ALL SAINTS', *York.*

SANTON, *near Market Weighton, E. R. Yorkshire.*

A good model for a village-tower of small size.  
(Plate.)



## Ruined Abbeys.

FOUNTAINS, *N. R. Yorkshire.*

A fine tower.

RIEVAUX, *N. R. Yorkshire.*

KIRKSTALL, *W. R. Yorkshire.*

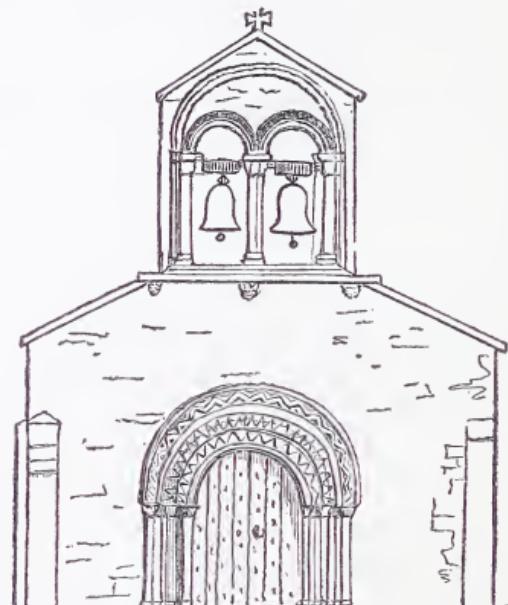
WHITBY, *N. R. Yorkshire.*

Fine specimen of lancet-arch.

BOLTON, *W. R. Yorkshire.*

TINTERN, *Monmouthshire.*NETLEY, *Hants.*

This would be a good plan for a cross church, not highly decorated.

BURNBY, *E. R. Yorkshire.* (Plate.)

Dimensions of façade :—	ft.	in.
Total width . . . . .	21	4
Do. of doorway . . . . .	7	7
Do. of bell-gable . . . . .	8	4
Do. of main arch in bell-gable . . . . .	5	9
Small arches where the bells hang . . . . .	2	0

		ft.	in.
Total height . . . .		25	8
Do. of bell-gable . . . .		9	7
From roof of church to eave			
of bell-gable . . . .		8	2
Height of main arch in ditto		7	3
Height of small arches . . . .		5	3
Height of doorway . . . .		9	8
Do. of door . . . .		7	3
Do. of church-walls to the			
eaves . . . .		13	8
From eave to the spring of			
bell-gable . . . .		1	2

This bell-gable and the handsome Norman doorway below have been inserted in the very ancient wall at the sole expense of the rector, the Rev. Charles Carr, and are in excellent taste; for though the windows of the church, with one exception, are of Gothic work, the west wall is undoubtedly Norman, as many of the churches are at the foot of the wolds. The window referred to is a very long narrow one on the south side, with a round head with the dog-tooth ornament and clustered shafts on each side, and a very uncommon and beautiful specimen of the transition style. There are also three very fine *sedilia* in this church.

**Bell-Gables.**

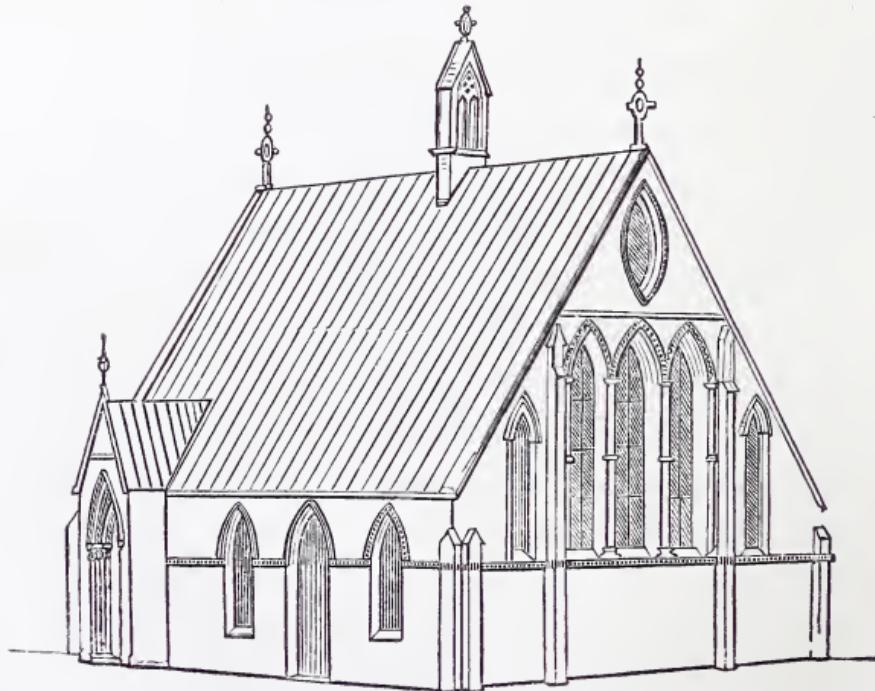
ALLERTHORPE, *E. R. Yorkshire.*

KILDWICK PERCY, *E. R. Yorkshire.*

BARLINGS, *Lincolnshire.*

SKELTON, *near York.*

A most beautiful specimen of the lancet-arch, known commonly in the neighbourhood as little St. Peter's. (Plate.)



**CHAPEL OF ST. NICHOLAS, *Glastonbury, Somersetshire.***

Beautiful pointed model.

**ST. JOSEPH'S CHAPEL, *Glastonbury, Somersetshire.***

Beautiful Norman model.

There are many turrets of churches and cathedrals which may furnish good designs for bell-turrets, such as Tewksbury Abbey, St. Mary's Beverley, and St. Austin's Canterbury ; also Howden and Whitby Abbey.



[Howden.]



[Whitby.]

## Specimens of Ancient Brickwork.

TATTERSHALL CASTLE, *Lincolnshire*.

The grandest piece of brickwork in England; 200 feet high, walls 15 feet thick, with a large banqueting-hall, and a vast number of rooms. Built by Lord Treasurer Cromwell, temp. Hen. VIII., who spent 5000*l.* per annum in his house-keeping at Tattershall. This place deserves to be more known and appreciated.

TOWER OF GAINSBOROUGH HALL, *Lincolnshire*.  
Built by Lord Burgh, about the time of Henry VIII.TEMPLE HALL, *London*.ST. JAMES'S PALACE, *London*.HAMPTON COURT, *Middlesex*.

The old quadrangle.

OLD PALACE, *Hatfield, Hertfordshire*.HODSOCK PRIORY GATEWAY, *Nottinghamshire*.

Several of the Colleges in Cambridge.

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## College Chapels of Stone.

KING'S COLLEGE, *Cambridge*.MAGDALEN NEW COLLEGE, *Oxford*.

WINCHESTER COLLEGE, *Winchester.*

The tower of this a neat model for a parish-church.

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Churches built of Flint, with Stone Mullioned  
Windows.SOUTHWOLD, *Suffolk.*

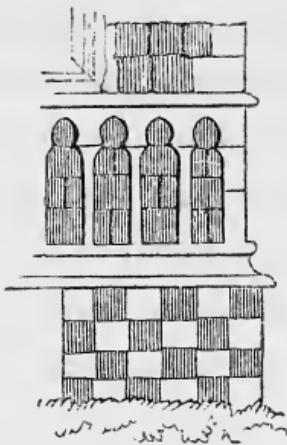
A noble church. Tower at west end.

COVEHITHE, *Suffolk.*

Partly in ruins.



[Southwold.]



[Covehithe.]

BLYTHBOROUGH and WALBERSWYKE, *Suffolk.*  
Handsome churches.

## BRAMPTON.

Tower a neat model for a small village-church.

Many churches in Norwich.

St. AUSTIN'S GATEWAY, *Canterbury*.

Fine octagon turrets.

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The Church-architect would be amply repaid by a tour through Lincolnshire, Rutlandshire, the north of Norfolk, and Cambridgeshire ; also through Leicestershire and Northamptonshire. In all these counties, particularly in the fens, are village-churches of the most beautiful description. In Somersetshire and Gloucestershire also are many fine buildings. In the south of Norfolk and in Suffolk he might learn how flint-work is managed in the greatest perfection.



## MODERN VANDALISM.

“ To hear some persons, talk one would suppose that a propensity to overrate the sacredness of sacred things is among the besetting frailties of the human heart.”

FROUDE'S *Remains.*

SUCH has been the rage for alteration since the time of the Puritans, and so universal the evil system of exclusive pews, that we find numbers of churches, which may still serve as models on the outside, so changed within, so thoroughly spoiled, and often so utterly neglected, that it might seem hopeless to attempt to point out a remedy. Whitewash has been used with an unsparing hand, and coat after coat has been plastered on, till all the beauty of the carving has been hidden ; pews have been built according to the taste of their possessors ; green baize, and

red baize, and paint of all the colours of the rainbow, have been put in requisition ; and village carpenters and masons have conspired with the ignorant churchwardens, or elected to the office themselves for the sake of a job, have converted many fine old churches into dens of ugliness and confusion. It would be endless to enumerate all the instances of this modern Vandalism. Our cathedrals have not entirely escaped : Lincoln has suffered from it ; the panels of the stone vaulting were formerly adorned with ornamental borders, which must greatly have enriched the effect. The pattern, which has been covered with whitewash, may be seen through it, in the south aisle of the nave, and in other parts. It would be a great improvement, were it restored, and, when the scaffolding was once raised to the roof, might be done without much expense. In the same building an absurd attempt was made to restore the purbeck marble shafts

of the columns, which are very perishable, with Roman cement and lampblack ; fortunately only some few were thus disfigured, and the black having subsided into a grey, they are not now so conspicuous. The walls of St. Cross, near Winchester, were formerly adorned with patterns, but they are now covered with whitewash, and the church much spoiled thereby. At Winchester there remain some of the old frescoes, which, except the injury they encountered at the rebellion, have been untouched. The little rural church at Londesborough, in the East Riding of Yorkshire, where are some old monuments of the Cliffords, and where, from the taste of the Duke of Devonshire, better things might have been expected, has been utterly spoilt in the interior by underdrawing and painting. Many churches in the northern part of Lincolnshire have had the eastern gable cut off, and the roof

hipped like a modern barn, in order to save expense. England is, however, not peculiar in this want of taste. The Cathedral of Upsala, in Sweden, a building retaining its ancient pointed character in the inside, though cased with brick on the exterior, is a striking instance of the cold and comfortless effect of whitewash ; and we find the same, and even worse depredations going on in France (see “*Rapport à M. la Ministre d l’Intérieur sur les Monumens, &c., par M. L. Vitet*”), where the most venerable buildings are being disguised in apple-green, pale blue, and whitewash. They have too, in many instances, pulled down their old carved work and stained glass, and sold it to English dealers, to decorate modern castles, which, with old-fashioned furniture, have lately come much into favour ; and instances might be found of those who, while professing the doctrines of equality and re-

publicanism, are building baronial halls, counterfeiting the manners of the real aristocracy.

In improving those churches which have been injured by whitewash, the first thing is to scrape it off the pillars and arches, and pick it carefully out of the interstices of the carved work. The church of Burton Stather (co. Linc.) has been greatly improved by this. The northern arches of the nave, which are very fine specimens of the transition style, are now seen in their full beauty. Those walls which are rough and bad should, after they have been scraped, be washed with a colour as nearly as possible like the stone of the arches and pillars. Many of our village-churches might be so improved by this process as scarcely to be recognised when bared of the accumulated plasterings and patchings of past years. In some churches, especially in towns, where smoke abounds, paint is used in preference to whitewash,

an equally vile practice. The High Church at Hull is much disfigured by this. Paint has the same property of destroying the sharpness of the mouldings and carving, and it is next to impossible to scrape it off. Whitewash and paint may, in short, be considered as the refuge of the sloven and the religious economist. In old churches they are used hastily, to conceal dirt, which care and cleanliness would have removed; and in modern buildings, to hide paltry materials and bad workmanship, and to increase the bill as much as possible. Paint is seldom required in churches, except for inscribing letters and texts, and emblazoning arms and heraldic devices.

With regard to unsightly pews, it is difficult to offer a remedy. If, however, a church is about to be repewed, it should be the study of the minister not to inculcate amongst his parishioners the vice of striving for pre-eminence in the house of

God. In the church alone is there real equality, rich and poor standing alike as miserable sinners before His awful throne. In this particular the Protestant may learn of the Romanist a most instructive lesson. Indeed, it may be questioned whether the latter have not maintained their sway partly by opening the doors of their churches at all hours to the poor as well as the rich, and from maintaining their worship, however encumbered by superstition, in a dignified and splendid manner: "Whereas," as Dr. Wells says, "the Protestant Church, though she has reformed herself from idolatry, yet is deeply guilty of sacrilege in withholding or taking away many things from God which relate to the outward beauty and glory of His churches and service. Nay, there is too much reason to fear, that one principal and general motive of the Reformation, among the most powerful, was, the increasing of their own temporal re-

venues by taking to themselves the revenues of the Church. Now this being the case, that question of St. Paul is but too applicable to her, viz. ‘Thou that abhorrest idols, dost thou commit sacrilege?’”

Certain it is that we do not reverence our churches as Christians ought to do. Perhaps the best method of giving the people an interest in their church is to encourage improvement according to Catholic usage, shewing them that the ornaments of the church are emblematical of higher things; and more especially by opening it, and reading the appointed services, if not every day, at least on all the vigils, fasts, and festivals; so as to make them feel that the church is really the church of the poor; not allowing what little feeling may be excited on the Sunday to grow cold during the ensuing week; nor by holding readings and lectures in rooms and schools, to make them believe that God’s house has no more holiness

attached to it than any other place. The removal of plaster from a carved screen, the opening of a blocked-up window, or the insertion of a stone one in character with the building, the purchase of an old carved chair for the altar, or a little stained glass, are all within the means of a poor vicar or curate, a small squire or farmer. The working of a cover for the altar, or a cushion for the reading-desk, might be undertaken by a well-disposed Churchwoman ; and all this auxiliary to the promotion of Church-principles. An organ was lately given by the estimable lady of the Rev. J. B. Stonehouse, in the Isle of Axholme, to the Church of Owston, “ for the service of Almighty God for ever — an offering of thanksgiving for the recovery of her health.” A painted window in the same church was given by Frances Sanders, “ for the ornament of this house of God,” in the same excellent spirit.

Such examples may well be followed ; and whoever gives to the Church may feel some certainty of the permanency of his donation—a security which can never be felt when he gives to those sects which are ever changing both in doctrines and practice ; for the very antiquity of our churches is of itself a kind of pledge for their future preservation.

With regard to those small churches in poor districts, which, from utter neglect, the decay of population, and other causes, may yet be found exhibiting scarcely any remains of antiquity except the walls, whose windows have mouldered away, and been replaced with wooden sashes (and such buildings are not unfrequent in wild parts of the country) ;—such may often be rendered decent and becoming, at a small expense, by putting in a Norman door and windows, if there is reason to believe that the walls are of that date ; or other-

wise, by the insertion of early pointed or perpendicular windows.

The very ancient chapel at Littleborough, in Notts (which, however, was rather superior to the buildings alluded to), has been admirably restored under the judicious management of the Rev. Francis Hewgill, and presents an interesting object for an antiquary, part of the walls bearing traces of Roman work ; indeed, it is highly probable that it is part of the ancient temple of Roman Age-locum.

The church at Ranby, in Lincolnshire, was a miserable little building ; but by the addition of a tower, and the insertion of windows, designed by Mr. Nicholson of Lincoln, is now rendered a pleasing object from the surrounding country.

The following plate represents an old barnlike chapel, rendered decent, if not ornamental, by the introduction of details in the Norman style ;



for which, with some of the foregoing remarks, I am indebted to the Rev. C. Terrot, of Wispington, Lincolnshire. The old chapel at Flixborough, in the same county, has lately been improved, by the Rev. C. Sheffield, by the addition of a cross and the insertion of a doorway, after the model of that of Peranzabuloe, in Cornwall. Several churches in the rural deanery of West Medina, in the Isle of Wight, have been restored in the same spirit. Two small roofless chapels on the estates of the Duke of Newcastle might easily be rendered available for service, and would be very convenient for scattered farm-houses around them—one at Houghton, where is a beautiful recumbent female figure and some monu-

ments to the Stanhopes, the other the exquisite Norman remain of Steetley—which last only requires a roof, pavement, and open seats, to make it complete.

Archdeacon Hare, in his charge to the archdeaconry of Lewes, has some excellent remarks on the subject of church-repairs. After addressing the clergy, he makes an especial appeal to those who have to fill “the honourable and important office of churchwarden.” “Your duty,” he says, “is to take care that the house of God in your parishes shall be such as befits the worship of God. You ought to feel that it is a noble charge to take care of that house. It ought to be your ambition, your glory, the wish of your hearts, to see that house pure, and perfect, and beautiful; to repair whatever injury it may have sustained; to restore it to its ancient integrity. The house of God belongs to every inhabitant in your parishes—to the poor quite as much as to the rich; like

the air and sky, it is common to all ; man can set up no property in it ; and yet it belongs to each one of you more entirely, more lastingly, more unfailingly than any other property can—to you and your children's children. All other property may be forfeited, may be lost, may be torn from you by some of the calamities of life ; your property in God's house no earthly power can take away : and if you delight to dwell in it here, death itself will only raise you out of it into another house of God, fairer, brighter, and more glorious. Therefore should you desire to do your utmost to adorn and beautify this house of God, which is also the house of every member of your parishes, a house in which your fathers worshipped Him, in which your children shall worship Him hereafter. You will perhaps complain of the difficulty of raising church-rates, and the dissensions which they breed ; but works of this kind, which belong to the decoration

of the church, may well be executed by voluntary subscription : only take care that you yourselves are among the chief subscribers. Do not talk of expense ; make a beginning at least ; restore one window this year, let your successors restore another next year. When the good work is once entered upon, the desire of going on will increase rapidly ; for you will take more and more interest in that which hitherto you scarcely thought about ; your eyes will open to discern the beauties of your churches ; your hearts will open to rejoice in them. As I was walking in the streets of London last week, my companion often called on me to admire the magnificent windows which have recently been put up in many of the principal shops, pane after pane of glass, each ten or twelve feet high, and each of which must have cost three or fourscore pounds. My own feelings at the sight were shame and sorrow to think that the sum expended on

each of these panes, the only purpose of which is to dazzle men's eyes with the vanities of the world, would have sufficed to put up a fine window in one of our churches, through which the light should shine on the congregation of God's people ; and whereas these windows might be destroyed by a chance blow, the windows in the church would live for centuries,—for this is the surest way to make your wealth lasting. In making such alterations, however, care should be taken, on the one hand, that they accord with the general style of the architecture, and, on the other hand, that they be suited to the great end and idea of the building.”

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IN concluding these remarks, it may not be out of place to add a few words on monuments.

In contemplating the greater number of modern memorials of the dead, were it

not for the ancient walls which surround him, a stranger might suppose that he was in a heathen country; for he will often find figures of the minor deities of paganism; and if the deceased be represented, it is little in the attitude which speaks of a hope beyond the grave. If some of the elaborate pieces of sculpture which encumber some of our churches had been intended for secular buildings, or for those peculiarly pagan structures, mausoleums, there could be nothing objectionable in representing the departed in his daily avocations, as a kind of picture, portraying him and recalling him to remembrance: and in some of the churches at Hamburg and in Sweden portraits of the deceased are actually hung in frames over their tombs.

It cannot be denied that some modern monuments produce a striking effect—that to Canova, for instance, in the ancient church of St. Maria Gloriosa, at Venice. This, though quite heathenish in

sentiment, possesses a certain grandeur. It consists of a flight of steps ascending to a door in the side of a large pyramid ; the door is ajar, and a veiled figure bearing an urn, and attended by genii, is ascending the steps. The whole is of white marble ; and, when seen from the end of the long and gloomy aisle, the ascending figures have a strange and spectral effect, as if unearthly visitants were really in presence.

The modern monuments of Westminster Abbey, representing so many of our illustrious men, combined with the effect of the building, and the reflection which naturally arises, that all are passed for ever from this earthly scene, cannot be visited without deep interest ; but many of them, and amongst others the Nightingale monument, are, however skilfully sculptured, low in conception, and deficient in pious feeling. What can be more repulsive than the grim skeleton darting from his

vault at the heart of the wife, whilst the husband vainly endeavours to ward off the blow? It might suit the stage, and, as a piece of tragic acting, is fine; but it is wholly uncongenial with the spirit of the Christian Church.

Of a somewhat different character is the celebrated Swiss monument at Hindelbank to Marie Langhans, representing her and her child rising from the grave: but the attempt to delineate so awful a subject cannot but fail; and, however beautiful the figure, the necessary accompaniments convert the whole, like the one before named, into a theatrical representation.

“ *L'idée*,” says Simond, “ de ce bel ouvrage de Jean Auguste Nahl, célèbre sculpteur Allemand, est trop compliquée pour le ciseau.” . . . . “ Ici nous avons un cercueil de pierre, d'un seul bloc terminé carrément, et durement entr'ouvert; il est placé sous le pavé de l'église, et

recouvert d'un chassis en bois à deux battans, que l'on ouvre pour vous le faire voir. Tout cela est aussi peu poétique qu'il soit possible ; il n'y a rien dans les accompagnemens qui ne gâte l'objet principal : l'artifice même du couvercle, qui se brise, n'en impose pas, et sent la charlatannerie. On aimerait mieux voir cette figure angélique se présenter tout simplement, et on voudrait ne lire son histoire que dans ses regards."

There are, however, some modern monuments which can hardly be deemed out of place. Among these may be named the figure of Newton, with the prism, in Trinity College Chapel, at Cambridge ; but in this instance it is the character of this illustrious man, his vast powers of mind, his deep and humble piety, which make the almost living statue harmonise with the place. A lesson to those inferior intellects, who basely convert science into a weapon against religion, and in

their weakness deride those mysteries which they have neither power to solve nor faith to believe.

The sleeping children, also by Chantry, in Lichfield Cathedral, one could not wish away; the sweet innocence of their look accords with the quiet aisle. The kneeling figure of Bishop North in the Lady Chapel at Winchester, and the figures of some of the popes in St. Peter's in the attitude of prayer, have also much feeling. But the recumbent effigies of the olden time, with hands clasped in prayer, and angels keeping vigils around, are surely more appropriate and touching memorials of those who are gone, and, as the survivors would trust, "resting in hope," than figures in the energy of action, whether it be of successful declamation or exulting victory;—the latter recalling the faded glories of this world, the former breathing the unspeakable comforts of undying hope.

The small tablets which are frequently put up, might be made either of darker-coloured marble, so as not to catch the eye, like so many pictures hung against the walls, or, placed in niches of Gothic work, be made auxiliary to the ornament of the building. In all cases where Gothic work is attempted, especial care must be taken to have the mouldings appropriate and sufficiently deep. It is this, and the consequent contrast of light and shadow, which produces such an excellent effect in ancient carved work. A considerable sum of money was left by the late Sir Fitzwilliam Barrington for a monument to his memory; and his successor has appropriated the bequest to the building of an additional aisle in the parish-church of Calbourne, in the Isle of Wight, where he was interred. The sides are ornamented with a kind of arcade, consisting of arches and pilasters of stone, with panels of marble for the inscriptions, the

first being appropriated to one in memory of the benefactor. It looks extremely well; and a similar method might be adopted in other places. The wooden panels round the altar of the church of Melton Mowbray are adorned with shields, on which are the names of the Bishops of Lincoln, the Archdeacons of Leicester, and the incumbents of Melton from the earliest times, forming a useful record.

Mr. Bloxam's work on monumental architecture is about to be republished, which should be in the hands of every one who is interested in such remains. With regard to the monuments usually found in our churches, the oldest are those which form the upper part of stone coffins, usually being broader at the head than at the feet, sometimes flat, sometimes coped, or made *en dos d'âne*.

Inscriptions were not generally common till the fourteenth century, but there are many before that period. They are

frequently in old French: *e. g.*, in the church of Ewenny, the monument of Maurice de Londres, who gave Ewenny as a cell to Gloucester Abbey:

Ici . gist . morice . de . Lundres . le . Fundur .  
deu . li . rende . sun . labur . am .

The inscription on the stone which covered the remains of Gundred, wife of William de Warren, daughter of William the Conqueror, who died A.D. 1085, has an inscription in Latin hexameters.

The oldest sepulchral effigies are of ecclesiastics, sculptured in low relief on coffin-shaped slabs; such are those of the Abbot Vitalis, A.D. 1082, and Abbot Gilbertus, A.D. 1117, in the cloisters of Westminster Abbey. The effigies of the twelfth century appear in the early ecclesiastical costume, the alb, stole, and chesible; and are sometimes represented as treading on the dragon, the arch enemy of Christianity.

Effigies in armour appeared on the

tombs about the end of the 12th century. Those in the Temple Church, London, are among the first, temp. Rich. I. These sometimes form the covers of stone coffins. They are in mail of rings set edge-wise, a hood of mail, and a long shield; the sword affixed to the *right* side,—a peculiarity in early effigies.

In the monuments of the 13th century the tombs were low, and the sides plain and unornamented. Some tombs of this description appear below low plain arches obtusely pointed, formed in the substance of the church-wall. Such are assigned to the founder or early benefactor of the church, or, if an ecclesiastic, to the first incumbent.

In the reign of Edward I. the sides of tombs began to be ornamented; such is the tomb of Aveline, Countess of Lancaster, 1269. The armour of a knight, as worn in this century, was a hawberk of mail of rings set edgewise, which covered

the body, arms, and hands, and reached to the knees. The head had a hood of mail attached to the hawberk; the thighs, legs, and feet, in the same mail; over the hawberk a long loose surcoat. Chain mail is sometimes found at this period.

With regard to the effigies with crossed legs, Mr. Bloxam says the notion of these being crusaders, or engaged as such by vow, is but conjectural, and can be traced to no sufficient authority. It is certain the cross-legged attitude was continued long after the last crusade. It may have originated, however, in the time of the crusades, and been continued, as having reference to the Christian symbol.

In the 14th century more decoration was used; the armour of the knights changed, having less of chain-armour, and more of plate; rowels instead of prick spurs. The long loose surcoat was discarded, and succeeded by the cyclas,

which fitted close to the body ; a conical scull-cap instead of the hood. About this time brasses came into fashion.

In the 15th century the elegant simplicity of the previous century gave place to a profusion of minute ornaments. The beautiful sepulchral chapels that remain are of this period, ornamented with the most magnificent brasses, canopies, and shrines.

In the 16th century we find a change taking place ; the pointed giving way to a mixed style, and at the end of the century lost in something approaching to what has been called the *cinque-cento* style. From that time down to the present, the monumental effigies have gone through all the changes of costume, from the style of Vandyk to the long flowing wigs and powdered perukes of still more modern days, partaking in some degree of the moral character of the age ; and certainly, when we compare them together,

the ancients are as superior to the moderns as Rafaelle to Sir Thomas Lawrence. Let us hope that our monuments and tablets will share with our churches in the benefits of an improving taste.



Louth Church, N.E. View.

## INTERIOR ARRANGEMENT.

“ The door is closed ; but soft and deep  
Around the awful arches sweep  
Such airs as soothe a hermit’s sleep.

From each carved nook and fretted bend  
Cornice and gallery seem to send  
Tones that with seraph-hymns might blend.

Three solemn parts together twine  
In harmony’s mysterious line ;  
Three solemn aisles approach the shrine.”

KEBLE.

THE churches of old were divided into two principal parts—*Navis*, the nave, or body of the church, and *Sacrarium*, the chancel. The altar was placed in the chancel, *ad orientem*, to the rising sun ; probably with reference to the article of the Christian faith, which looks to the second advent of Christ, “ the Sun of Righteousness.” The Rubric distinctly declares that the chancels are to be ar-

ranged in this manner. Thus we find all the cathedrals and ancient churches built from west to east; and in the building of new churches the same rule should be adhered to.

#### THE FONT.

The rites of baptism were first performed in fountains and rivers, before religion was so established as to have baptisteries and churches. Thus we find Paulinus baptising many heathen converts in the river Trent, near Torksey; but when Christianity was established in the land, baptisteries\* were provided and consecrated, for the sake of order and reverence, and were, with reference to the fountains, called “fonts.” They were always placed in the porch, or at the entrance of the building, to denote that by

\* The baptisteries of Pisa, Florence, and Parma, may be named amongst the finest which remain. There is also a very fine one at Luton, in Bedfordshire.

the sacrament of baptism men are admitted into the church. They have always been held especially sacred ; and it is perhaps owing to this, and being made often of the hardest materials, that we find so many of a date much older than that of the churches in which they stand. A very curious specimen remains at Bridekirk, in Cumberland. Those at Lincoln Minster, Winchester,\* St. Cross, and Bridlington, are very old. But every neighbourhood will afford good models, both of Norman and pointed work. There are some beautiful later ones from the Oxford churches, in the “Glossary of Architecture.” The modern fonts should always have an aperture and drain, to convey the water away, after it has been used. This would prevent the



Font—Otterbourne,  
Hants.

\* On it is represented the baptism of Kingil, king of Wessex, by Birinus.

offensive use of common basins for the element, or the mere shew of sprinkling without any water, which sometimes takes place. A wooden cover of tabernacle-work is sometimes seen, and is very ornamental.

#### THE READING-DESK.

If there be not a faldstool, as was the ancient use, at which the minister offered the prayers, and which is still seen in some cathedrals, the desk for the Prayer-book should be placed on the north or south-eastern angle of the church, facing the north or south, that the priest may turn to the east in saying the prayers and creed, a custom always observed in primitive times; and if there be no lectern, from which to read the Bible, the desk for that purpose should face the west, in order that he may be heard “of the people.” The arrangement would be still better, if the lessons were read from a lec-

tern. A prayer-desk facing the west is an absurdity, because the prayers are not preached to the people, but offered up with them, and therefore properly the whole congregation and the priest, during prayers, should face the altar.\* What can be meant by the rubric before the lessons, which says the minister here is to turn “towards the people,” but that previously he was facing another way?

#### THE LECTERN.

This is a portable desk, on which to place the Bible. There are two beautiful models in the “Glossary of Architecture,” especially one from Ramsey Church, Huntingdonshire. There is also one at Blythborough, in Suffolk. There are lecterns of brass at Merton and Trinity

\* Vide Bishop Sparrow’s *Rationale of the Common Prayer*.

Colleges, Oxford ; and very fine ones, of the same metal, in the form of an eagle, at York, Lincoln, and Winchester Cathedrals ; at Campden Church Gloucestershire, Holyrood, Southampton, St. Nicholas Newcastle, and many other churches.

#### THE PULPIT.

This is the place from whence the sermon is delivered. Many pulpits stood formerly in the open air, as did that at Paul's Cross, in London. There is one of stone at Magdalen College, Oxford ; and an exquisitely beautiful one at Beau-lieu, Hants. That of St. Peter's, Oxford, is a good model ; and there is a magnificent one of stone in Worcester Cathedral ;\* also at Egloshayle, Cornwall ; South Moulton, Paignton, Pilton, Swimbridge,

\* In the church of St. Bartholomew the Great, London, there was a fine pulpit of the date 1380, which was destroyed in 1824, and a new one put up.

Witheridge, and Totnes in Devon. There are fine wooden pulpits at East Allington, Halberton, Holne, Ipplepen, Kenton, Malmouth, Pinhoe, and Tor Bryan, in the same county, which are some of them represented in Lyson's. Pulpits should never be square. The octagon, hexagon, and pentagon, are the best forms; and the panels may be ornamented so as to produce an excellent effect. This has been done very successfully in the new churches of Otterbourne, and Amfield, Hants; and the improved churches of Ashby, Lincolnshire; and Wragby, Yorkshire.

#### THE SEATS, OR PEWS.

Many difficulties occur in the pewing of churches, from the custom of letting pews,\* and the anxiety of the wealthy to

\* "It is our settled conviction," says Collins, "that high seat-rents have had a most adverse influence on the religious dispositions of the people; and have ope-

have easy and comfortable seats; and owing to this it is that we see the interiors of churches so grievously disfigured. It can only be said, that in the house of God the poor ought to have as much room as the rich, whether the seats be let or free; and instead of the pews being made like the high boxes of a coffee-room, or what is called vulgarly the long saddle\* in an ale-house, their sides should not be above three feet from the base: a still lower standard will be sufficient for open seats. The open seats are infinitely preferable to any other. They are of very old standing, are mentioned as early as

rated as a powerful check to their church-going habits; and will continue to operate as a barrier to their return, until so great a reduction be effected, as to render our churches more accessible to them."—Vide **COLLINS** on *Church-Accommodation, Glasgow.*

\* The long saddle, or long settle, a bench with a high back fixed by the side of the fire in most ale-houses in the north of England, to screen the guests from the draught of air from the door.

1287, and were in use long after the Reformation. These seats haye the ends usually ornamented, sometimes with raised ends, which are called poppy-heads, and are seen in a few old churches, and in most of our cathedrals. They have been restored at Ewelme, in Oxfordshire, by the late Dr. Burton ; they are seen also at St. Lawrence, Evesham ; Longparish, Hants, &c. All pews should face the east, at least those in the nave ; those in the chancel and transepts should face north and south.

#### THE ALTAR.

The altars were formerly of stone ; but in the time of Queen Elizabeth wooden tables were ordered. There is no doubt, however, that a stone altar is the best, as it cannot be moved and made use of for improper purposes, as was the case in the rebellion. Many of the altars were then

removed, and very scandalous practices took place at them, when set in the middle of the church.

The altar should be raised by steps from the floor, under the eastern window; a proper space being left between the altar-rails and the pews, to admit of free room for the communicants. On one side there should be a niche or credence,\* to hold the elements before the oblation is made upon the altar.

In cathedrals, college-chapels, and some other churches, there are two large candlesticks on either side of the altar. These were retained at the time of the Reformation (before which, many other altars had been set up, where tapers and lights were burned in honour of the Virgin and other saints), in order to denote that the one altar appropriated to the sacrament of the communion is alone worthy of reverence.

\* Called *mensa propositionis*,  $\tauραπεζα$  προθεσεως. Vide Bishop Sparrow.

In all churches there should be service-books for the altar, and two chairs on either side for the clergy.

#### THE SACRAMENTAL PLATE.

This should be of silver or silver gilt. When the precious metals are so common, and used for the ordinary purposes of life, both among the higher and middle classes, they ought not to be withheld from the service of the Church.\* The plate should consist of a flagon, chalice, and a patina for the consecrated bread.

#### THE ROOF, OR VAULT.

A vaulting of stone cannot be accomplished in these days without great cost; but there cannot be a doubt of its superiority over wood. There are not many

\* A magnificent silver-gilt altar-service, of the value of 1000 guineas, was presented some few years ago, for the service of his cathedral, by the present venerable Dean of Lincoln.

instances of Norman stone-vaulting, at least on a large scale. It is often seen in the side-aisles and chapels, but rarely in the principal vault of the nave. Of pointed stone vaults, Lincoln, Canterbury, Westminster, the nave of Winchester, Salisbury, the choir of Christ Church, Hants, the Divinity School at Oxford and King's College, and Henry VII.'s Chapel, furnish examples. The vaulted are better adapted than flatter roofs for buildings with high clerestory windows, carried nearly up to the summit of the wall; and they are sometimes constructed of wood, as is the case in the choir of Winchester Cathedral. Here the bosses, which are composed of coats-of-arms and other ornaments, are painted and emblazoned, and have a very rich effect; but it is easy to see that the material is wood. As church-roofs are generally made of a lower pitch than those of cathedrals, a handsome oaken roof is very suitable for

modern churches. Of these there are a vast many excellent specimens :—

BOSTON CHURCH and LOUTH CHURCH, *Lincolnshire.*

BISHOP LONGLAND'S CHANTRY, *Lincoln Minster.*

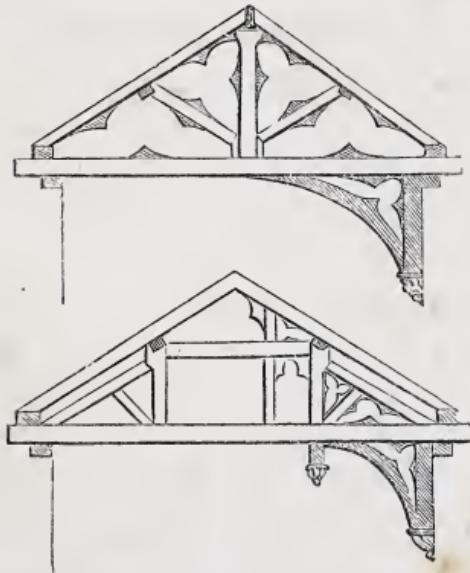
GODSHILL, *Isle of Wight.*

SOUTH AISLE ST. MARY'S, *Leicester.*

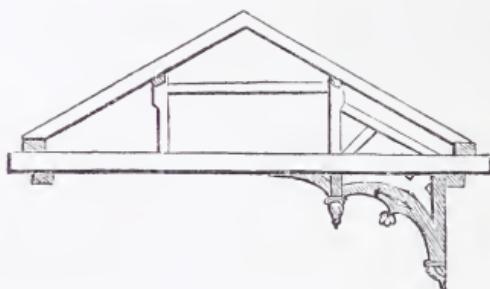
MERTON COLLEGE CHAPEL.

MALVERN ABBEY.

[Plain king-and-queen post-roofs for village-churches.]\*



\* Better designs, however, than these may be seen in most of the modern churches named in the following chapter.



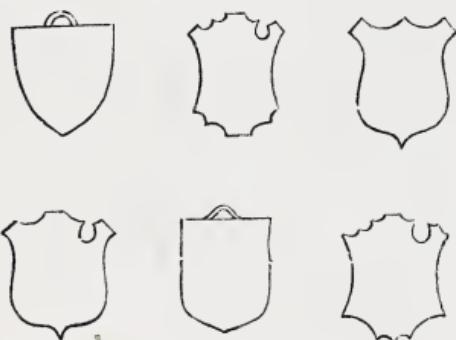
## ROOFS OF HALLS.

CHRIST CHURCH, *Oxford.*TEMPLE, *London.*TRINITY, *Cambridge.*ST. ANDREW'S, *Norwich.*CROSBY, *London.*ADMESTON, *Dorset.*HAMPTON COURT, *Middlesex.*

Painted wooden roofs have a good effect, and might be introduced with advantage. Peterborough Cathedral affords a very grand specimen; as also Ely Cathedral, and the south and north transepts of Winchester. In painting a roof in compartments, the colours used should not be too bright, and the patterns taken from old

designs: no new fancies of the painter should be permitted.

Emblazoned shields are used with great effect at the intersections of the groinings, as may be seen at Canterbury and Winchester. They also serve a further use of keeping up historical recollections.\*



[Models for shields from Norwich, Salisbury, and Lincoln.]



[Shield from Christ Church, Hants.]

\* We find Sir William Dugdale, to whom we owe so much as an antiquary and historian, lamenting that in resorting to many churches to obtain information, he

## GALLERY.

In churches where there is an organ, a gallery is needful; but if there are funds sufficient to build a church large enough for the population without side-galleries, they should be omitted, for they are very injurious to architectural effect, as may be seen at St. Mary's, Oxford, and in other instances. Galleries should be handsomely panelled in front; and may be greatly relieved by inscriptions painted in coloured letters upon the mouldings, as is seen in the side-screens of the altar in Winchester Cathedral, in the modern churches of Otterbourne, Hants, and Scofton, Notts.

## WOOD.

English and American oak are best

found many tombs, glass, and shields defaced. The destruction of so many of these monuments of antiquity, particularly the brasses from the tombs, must always be regretted as a national loss.

adapted for church-roofs, galleries, and pews. Elm also is very handsome when varnished, but it requires long seasoning. It takes a great deal of varnish, but is much more durable when saturated with it than people commonly imagine: the boats made of elm, and covered with the Swedish or Baltic varnish,\* last a long time. Deal is most commonly used for roofs and the interior fitting-up of churches; and by covering it with varnish, it is much improved in appearance. Copal varnish ground up with asphaltum gives the wood a rich tint, and by shewing the knots and veins through a transparent medium, produces an excellent effect. By increasing the asphaltum, the varnish may be deepened to the hue of the horse-chestnut. The use of paint should be avoided; it never looks well, and even when it is an imitation of oak, is apt to wear off by fric-

\* This is very suitable for roofs.

tion, and in a few years to become faded and dull.

#### THE WINDOWS.

“ Through storied lattices no more  
In soften’d light the sunbeams pour.”

Modern churches are generally too light: this is partly caused by the large size of the windows, and partly by the thin modern glass with which they are glazed. If there be no stained glass, the diamond is the only suitable pattern, and the oldest, and greenest, and coarsest glass should be selected. The bad effect of the oblong pattern is seen in Westminster Abbey, the nave of St. Mary’s, Oxford, and in many modern churches. Ground-glass is most objectionable; as are those mixtures of sickly yellow, lilac, and pale green, which, arranged after the patterns of an oil-cloth, are dignified with the name of painted windows. A vast quantity of stained glass was destroyed by the Puritans; and many of our cathedrals,

particularly Salisbury, have greatly suffered from the absence of that shady effect which is so well adapted to the pointed style of architecture. Happily there are some very fine specimens still spared to us, chiefly by the care of individuals. The cathedral of York owes much to General Fairfax; and there were others at Oxford and elsewhere, who, watchful of the times, caused the glass to be removed, and concealed, till the storm of fanaticism was past. York affords much study. The lancet-windows in the north transept, called the Five Sisters, are fine specimens. The ground is a running foliage of black, white, and grey, intersected with coloured beading in various patterns. There are some windows at Norbury Church\* (well

\* The "Glossary of Architecture," p. 240, says that this glass has been carried away. It may be remarked, that the present fashion of decorating rooms in the old style, with carved oak and stained glass, has encouraged a complete traffic in those articles, and may account for much sacrilege as well at home as on the continent. The

depicted in Lyson's History of Derbyshire,) with a coloured border and heraldic shields in the centre, which are beautiful models; also in Chetwode Church at Chesham Bois, at Ockwells House in Bucks, and at Trumpington, Cambridge; which are all to be found in the work just referred to. There is much stained glass in other churches in York. The foreign windows at Lichfield are of the highest order. There are some good small remnants of the rich dark-coloured glass,\*

shops in London afford great choice for the zealous church-builder; and it is better that such remains should be appropriated to the use for which they were intended, than be employed in the attempt to metamorphose modern villas into ancient halls.

\* Chartres Cathedral, from its splendid glass, and the boldness and simplicity of its style, presents a scene of grandeur which cannot be found in any other church in England or abroad. Its dimensions, which are noble both in height and width, will be found, with those of many English and foreign churches, in the Appendix. Mr. Woods calls it the "most interesting specimen of pointed architecture in France, or perhaps in the world."

abounding in deep blues, crimsons, and green, in the cathedrals of Canterbury and Lincoln. There are also some fine specimens at Fairford in Gloucestershire, Malvern Abbey, King's College Cambridge, Lincoln, Queen's, &c. at Oxford; and St. Margaret's east window, Westminster, originally presented to Henry VII. for his chapel, by the magistrates of Dort.

It sometimes happens, that remnants of old stained glass are found in repairing old churches. These may be worked up in the following way. They should first be cleaned with spirit of salt and water. The lead used must be made wide enough to admit the old glass, and with narrow lips, so as to wrap over very little. This bends much easier than the common lead, and may be made by most plumbers. If there is nearly sufficient glass to fill the light, the exact shape of it should be drawn on a board, and the darkest and

richest fragments be formed into quatrefoils or patterns after some old model. Coats of arms may be retained as they are; fragments of figures and canopies may be worked up into medallions in rounds, or in the shape of the “*vesica piscis*.” These should be placed, at equal intervals, in the centre of the light, and surrounded by a groundwork formed of the grey and black glass. The coloured pieces which remain may be worked up into a border.



[Stained window made up of fragments.]

If there is not a sufficient quantity, a border of plain common glass, a couple of inches wide, may be left next the stone-work. The effect of a window made up of fragments in this way is good, as may be seen in the church of Messingham, near Brigg, in Lincolnshire.

Of modern stained glass, some pretty good models may be seen at Winchester College (particularly the east window, by Evans of Shrewsbury), at New College, and at Lincoln's Inn. Mr. Willement, of Green Street, Grosvenor Square, is a good artist, and has executed work which does him great credit. There are some excellent coats of arms by him at Mr. Lucy's, at Chalcote, Warwickshire, and in Scofton Church, Notts. It is said, stained glass is well executed in Germany, with which Sir Edward Dering has ornamented his church at Surrendon. Mr. Gwilt has furnished windows for Calbourne and Newtown Churches, in the Isle of Wight.

Wailes, of Newcastle, is another artist much spoken of.

The glass which is now made is very inferior to the old in point of durability;\* but if more churches should be built and decorated, this beautiful art will probably be encouraged. Modern stainers need not be so anxious to avoid a certain coarseness† in the quality of the glass, which is generally seen in the older specimens; for this, so far from injuring, materially improves the effect, when seen at a distance; and it never was intended to be near the eye. This is often observed in the best pictures of the old masters, the colouring of which, to common observers,

\* The glass at Chartres Cathedral is said to be half an inch thick. That of York must be of wonderful strength, to have resisted the flames during the two lamentable fires which have so lately ravaged that building.

† The bottom of a common green or blue bottle often comes nearer to the tint of old stained glass than the thin modern imitation.

appears coarse and dull, when contrasted with the gaudy hues of modern times. Even the best imitations of ancient glass are not free from a certain spruceness and shoppish appearance, as much opposed to the dusky splendour of the old "*vitreaux*," as the show of a modern courtier to the rich brocades of the ancient noble.

## ALTAR-PIECES.

With regard to painting and sculpture, a few words may be added; because it is desirable that altar-pieces should become more prevalent, being in accordance with the rules of the Anglican Church. Many are led to imagine that because fabulous legends and painted figures, with appropriate altars, were used in times of popery, therefore all pictures must tend also to superstition. This notion is erroneous; for if the figures of saints and apostles be said to tend to popery, the modern monu-

ments, with figures of Fame, and Glory, and Justice, and subjects taken from the heathen mythology, may be said equally to encourage paganism.

If sacred paintings are so objectionable, it is singular that we should find the vilest daubs on scriptural subjects fixed up in half the infant-schools in the kingdom, and highly approved of as means of instruction. But there cannot be a doubt, that a good painting is more likely to instruct than a very bad one. Indeed, it is probable that the cheap inferior prints on Scripture subjects are calculated to produce positive *evil* rather than good, by familiarising the mind with that which ought to excite reverence; whilst there can be no doubt that a good altar-piece placed in a church is highly useful in exciting devotional feelings.

Many of our own divines may be quoted on this subject. Let a few suffice—

“ Pictures in the church, particularly of

the resurrection and passion of Christ, with inscriptions adjoined, are no sooner seen than they set a man's mind at work, and cause him to think of the most important meaning of the chief passages of the history of Christ."

DR. HENRY MORE.

"To say, with men that run into extremes, that devotional pictures are no helps to excite memory and passion, is to forget that they are called mute poems, to speak against common sense, and to impute less to a crucifix than to the tomb of a friend."

ARCHBISHOP TENNISON.

"We are so far from condemning, that we think it not any crime to have histories of the Gospel carved and painted in our very churches, which the walls and windows of several of them do declare."

ARCHBISHOP WAKE.

“ Neque tamen eâ superstitione teneor, ut nullas prorsus imagines ferendas censem : sed quia sculptura et pictura Dei dona sunt, purum et legitimum utriusque usum requiro ; ne quæ Dominus in suam gloriam et bonum nostrum nobis contulit, ea non tantum polluantur præpostero abusu, sed in nostram quoque perniciem convertantur.”

CALVINI *Instit.* lib. i. c. xi. f. 12.

It will probably be long before altarpieces become general, for want of competent artists ; but in painting the Decalogue, &c. over the altar, which is done in most churches, better taste might be shewn. The old English text in coloured letters, in the style of an illuminated missal, has an excellent effect. At the new church at Otterbourne in Hampshire, and Scofton in Notts, examples may be seen ; and in the former church appropriate texts are painted upon the

walls, and over the doors, in the same manner. These last decorations cannot be objected to by the most scrupulous\* members of the Protestant Church ; and may be executed by the village-painter with a copy placed before him. In the repairs of a village-church, the mason and artisans of the place may safely be employed, under the guidance of an experienced director ; by this means they gradually gain an interest in the work, and derive a satisfaction in assisting to decorate the church of their forefathers. Such a spirit should be cherished by the friends of the Church ; who, whilst they are introducing a better taste amongst the rural population, will at the same time be fostering Church-principles.

If we look at the most sublime efforts

\* If the eyes of a congregation do wander, it is better they should fix on a text against the wall, or a sacred picture, than on the dress and movements of their neighbours.

of Perugino, Rafaelle, Michel Angelo, Fra Bartolomeo, Andrea del Sarto, Cesare da Sesto, and others of the great artists, we shall find them to be on religious subjects; which is proof that a picture, however high it may rank for drawing and colouring, gains additional dignity from the genius of religion. The same may be said of some of the performances of the early German masters; and though by the modern school they may be considered as stiff in their outline, it must be confessed there is a certain simplicity and purity of expression in the faces, which we shall seek for in vain in the productions of a later age. No one, for example, will ever find it in the gorgeous and sensual pictures of Rubens; whose freedom of drawing will never compensate for the glare of colouring and vulgarity of conception which generally characterise his pictures. The modern Germans are outstripping other nations in purity of design, by

grounding their taste on the models of the early school. Even their lighter pictures\* shew traces of the fountain from whence they spring. The present taste of England does not promise the accomplishment of great things in painting. The vulgar trash of Morland, and that school, are gone by; but so also are the portraits of Sir Joshua, who, in some degree, entered into the spirit of the ancients, as is proved by his lectures to the Academy. The yearly exhibitions shew the tendency of the age. Painting is made subservient to secular and vulgar purposes, and for that reason can never arrive at perfection. As architecture is encouraged in proportion as it conduces to personal luxury and comfort, in the same way is painting as it suits the drawing-room and boudoir. To judge from the specimens of modern architecture at

\* The print entitled *Die beiden Leonoren*, for instance.

the west-end of London, it might be supposed that the architects planned them as the *magazines des modes* invent new fashions for each month; judging it of little importance how ugly the composition may be, provided it possesses the charm of novelty. We need only instance the whole of Regent Street, (whose only beauty consists in its width and its plate-glass), Mr. Nash's church, the National Gallery with its pepper-boxes and vinegar-cruet, the medley of stuccoed terraces in the Regent's Park, the New Palace, and the designs\* for the Trafalgar Memorial.† What a contrast to the buildings in the Place Louis XV., the Louvre, the Thuileries, and La Made-

\* Happily the committee have selected a plain Corinthian column, instead of the other monstrosities which may be seen at the Pantechnicon, Regent Street.

† The new Reform Club may be excepted, being a design of great merit, closely resembling some of the palaces at Verona and Rome; and one of the finest modern buildings in London.

leine, at Paris ! The design for the new Houses of Parliament is by no means free from objections, the roof being greatly too flat for a pointed building. To correspond with the elaborate style, the roof ought to be more like that of the Hôtel de Ville at Louvain, and other examples on the Continent of that kind, with ornamental dormer windows ; it will advance too far into the river, and hide Westminster Hall, which, as a noble relic of British art, should always have been permitted to remain a prominent feature in approaching London over Westminster Bridge. The design for restoring the beautiful Chapel of St. Stephen, and making additions to it in the same style, was in better taste, and does credit to the architect who proposed it.

In painting, we find, in the exhibitions both of water and oil colours, a vast number of portraits, and landscapes, and sentimental pieces, compared with pictures

on the higher subjects; and this too when the ordinary dress of the age almost precludes the possibility of a fine portrait. Few painters venture upon the higher branches of the art, and little encouragement they meet with. Not so Mr. Chalon, with his ladies *tirées au dernier épingle*; though it would be difficult to say what ideas they can raise higher than those of a *marchande des modes*. Yet these are popular even with many who are called patrons of art; they suit the taste of the times, which, even in matters of religion, has delighted more in the flutter and plumes of Exeter Hall than in the daily services of the cathedral; in the credit of piety purchased by penny-subscriptions, rather than in the building of churches and endowing of hospitals. But it is hoped a better time is arising; that the knowledge of architecture and painting will be accompanied with a determination to devote them to the highest purposes;

and that to have helped “one heaven-directed spire to rise” will be deemed a better memorial than “storied urn or animated bust.”

## ORGANS.

These instruments, when judiciously employed, are great auxiliaries to the services of the Church. They are particularly adapted for chanting and for sacred music. They were introduced into churches and abbeys in early times. Mention is made of one at Westminster in the tenth century. The early organs were very small. On the Continent they are usually placed at the west end, as in most churches in this country. In the English cathedrals, before the Reformation, the organs were usually placed on the northern side of the choir, or in the north transept, as is the case now at Winchester. Cross, in his “History of the Yorkshire Musical Festivals,” gives an interesting list and description of the most celebrated

organs both in England and on the Continent. Among the most noted builders of the present time are, Robson of St. Martin's Lane, Allen, Bishop, Lincoln, &c. in London, and Hamilton of Edinburgh, who has studied in Germany, and is very successful in the metal pipes.

In country churches, where it is not easy to find an organist, barrel-organs are the most useful; and none that I ever heard are at all to be compared with Robson's instruments. He makes them from fifty guineas and upwards. The great art in these instruments is the setting of the tunes on the barrel, and it is in this respect that Robson\* is so superior. In his scale of prices, one barrel, containing ten tunes, is included. He charges ten guineas each for every additional barrel. An organ of the price of 100 or 150 guineas will be found large enough for any moderate-sized church.

\* The Apollonicon was made by him.

It is much to be wished that the ancient custom of chanting was more general ; and that it was made less dependent upon instrumental accompaniment.\* The present taste in organ-playing and metrical psalmody is vitiated and bad : but it is hoped, now that the attention of the Church has been drawn to this subject, that we shall find the sublime and simple melodies of the olden time take place of the frivolous and unmeaning tunes which are now so common, and at the same time allied to more immortal verse than the half-sacred, half-sentimental poetry which

\* Organs are often so played as to drown the voices, instead of being made auxiliary to them. This is especially the case at York, where the mind of the organist is bent upon the display of his own powers on that stupendous instrument, and the chanting is, in consequence, entirely neglected ; but this is hardly to be wondered at where the organ and musical festivals have usurped the care which should have been devoted to the choral service, and the cathedral has been desecrated by musical soirées. Vulgar and frivolous interludes between the verses of the psalms or hymns are to be heard in almost every church which possesses an organ.

is so frequently introduced. To aid in accomplishing this desirable end, the study of ancient music should be made a part of education in the training-schools ; and in village-schools it should be at least the aim of the superintendent to adapt sacred words to sacred melodies. It is not long since we heard of a school singing a psalm to the air of the old French chanson—

“ Ah ! vous dirai-je, maman,  
Ce qui cause tout mon tourment,  
Depuis que j'ai vu Philandre  
Me regarder d'un air tendre,  
Mon cœur dit, à chaque instant,  
Faut-il vivre sans amant ? ”

Now it may be said, that the children, not knowing French, could get no harm from it ; and the same may be said (as regards many of the congregation) of the opera airs which are interwoven with the most solemn services of the Roman Catholic Church. But if music be intended as a handmaid to devotion, the strains

which are meant to express the very reverse of solemn feelings can never be appropriate to religious exercises.\* Every one must be aware of the strange jumble of tunes and words that are in use in some of the infant-schools ; and possibly the evil of thus mingling sacred and profane may have been already discovered by many who least suspected it—

“ *Singula quæque locum teneant sortita decenter.*”

\* Some excellent remarks on the subject of Church-music will be found in the “ *Christian Remembrancer* ” for February and April 1841.



## NEW CHURCHES.

“ *Domus mea domus orationis vocabitur.*”

Most of our modern churches will be found to unite in one peculiarity, viz., that of being places for preaching instead of houses of prayer. This is the very characteristic of dissent, which has till lately been too prevalent in the Church itself. The inconsistencies which this spirit has given rise to are many. A handsome altar has been called superstitious ; a well-cushioned pew, in which men could recline luxuriously and criticise the sermon, has been deemed a necessary ; a splendid sounding-board has been praised ; an ancient lectern decried as popish. A dissenter might decorate his conventicle with a cross without subjecting himself to re-

mark ; a Churchman was called a Romanist if he repaired the broken cross on his chancel.

Happily a more catholic spirit has begun to shew itself. The zeal of ancient days is fast kindling throughout the land. Men are beginning to build churches with the pious liberality of those primitive times when a desire to honour God was the first consideration, and personal luxury and proud independence gave place to virtuous self-denial and orderly obedience. Such a spirit must be hailed with gladness by all those who look to the maintenance of the Anglican Church in that unity and order which are the chief safeguards against novelty and strange doctrines, and to the preservation of that loyalty and obedience which are the checks of licentiousness and insubordination.

Although Burke does not allow that proportion constitutes beauty, he did not undervalue it, nor deny that it is neces-

sary in order to a perfect work. He does not, however, appear to have considered it especially with reference to ecclesiastical buildings. “When a room,” he says, “appears in its original nakedness, bare walls and a plain ceiling, let its proportions be ever so excellent, it pleases very little; a cold approbation is the utmost we can reach; a much worse-proportioned room, with elegant mouldings and fine festoons, glasses, and other merely ornamental furniture, will make the imagination revolt against the reason; it will please much more than the naked proportions of the first room, which the understanding has so much approved as admirably fitted for its purposes.” Now with those who view churches as mere rooms, the same feelings will probably arise; and thus architects have been enabled to palm off the worst designs by introducing detached ornaments in conspicuous situations,—as a bad inn is recommended by

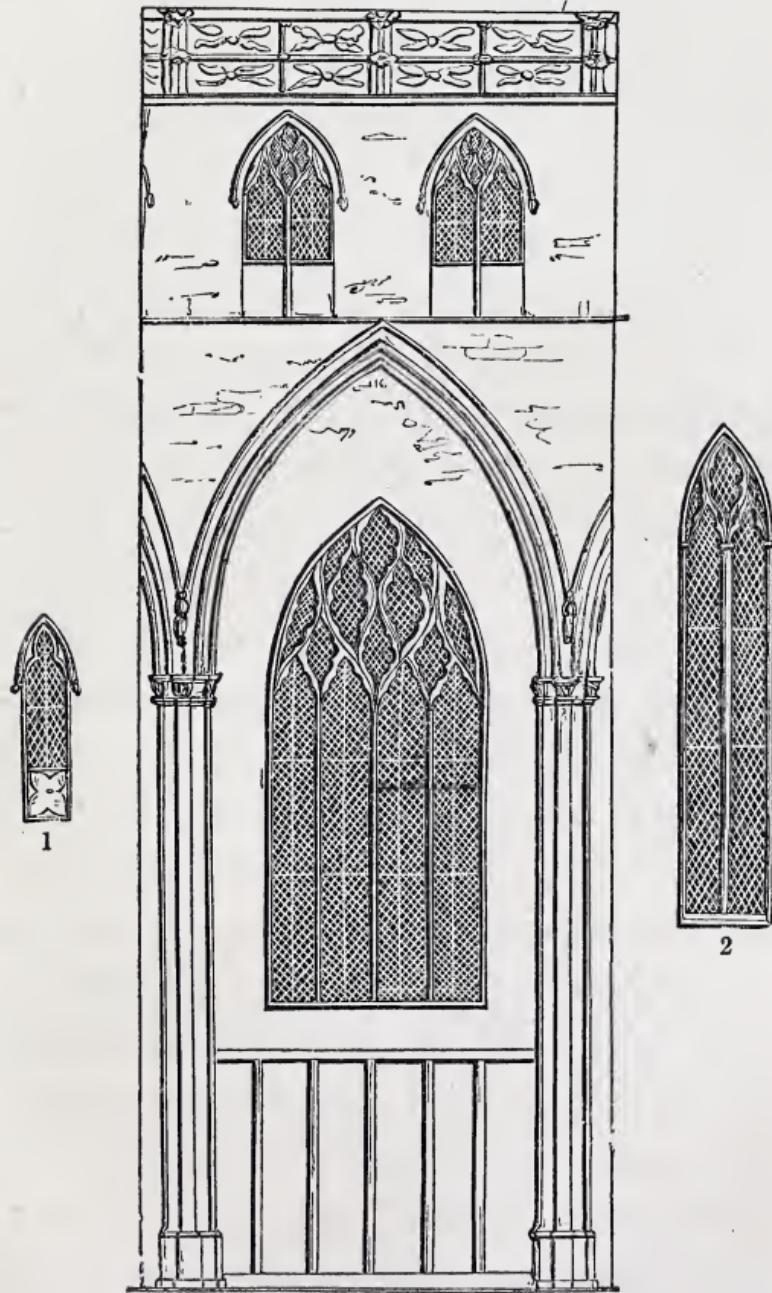
a gaudy sign. But admitting, as Burke would do, that much of awe and reverence should attach to a religious building, and that amplitude of space and a lofty vault tend, from their sublimity, to produce such feelings ; it may be conceded that, in raising a modern church, it is better to trust to the relative proportions of an ancient building than to disregard them altogether, especially in an age in which reverential feeling is generally the last of all the motives which induce men to build churches, and seldom the first which impels them to frequent them.

By way of illustrating this theory, suppose the nave of an ancient abbey, whose walls and arches remain entire, but from whose capitals and windows the tracery has perished away, were roofed afresh with oak or dark-coloured wood, in the plainest manner, the pavement relaid, and the apertures of the windows reglazed, there can scarcely be a doubt but the

effect of the building would be good. We should behold the original without its ornamental details, and these are lost sight of on a first survey. Who, for example, would dwell on its rich monumental architecture on first entering St. Peter's? or regard the heraldic shields, and count the flowers on the columns, in traversing, for the first time, the naves of Lincoln or York? This theory of proportion refers mainly to the width of the aisles, the height of the pillars, and the space of the arches; for the same rule will not always hold with regard to the windows, which, in many instances, were made large for the purpose of being filled with stained glass; and the same-sized aperture glazed with plain quarries would often shed too much light, as is observable in the nave of Salisbury.

The following section is given as an example of one of the finest specimens of late Gothic which we possess:—

CHURCH OF HOLY TRINITY, OR HIGH CHURCH,  
*Kingston-upon-Hull.*  
Section of the Chancel.



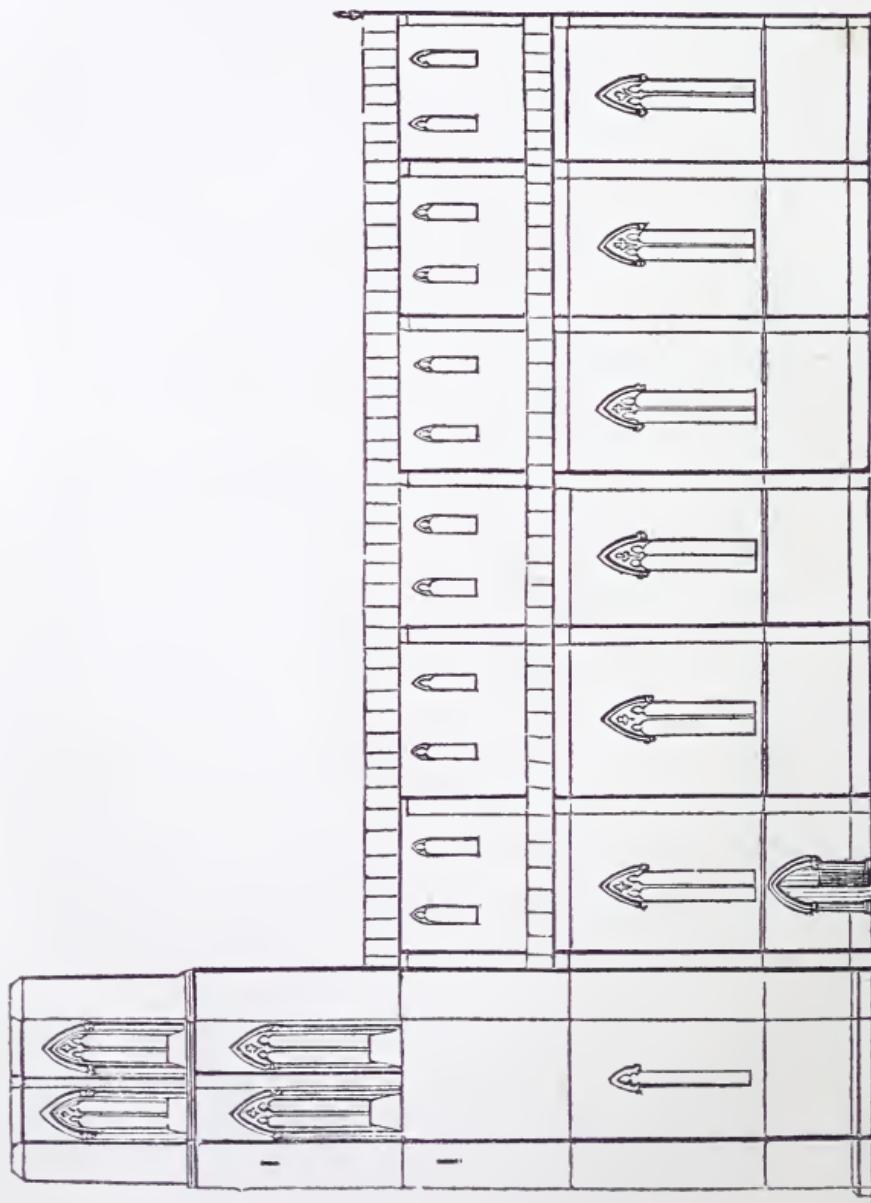
	ft. ins.
Height of roof inside, about .	45 0
Height of columns to the capital .	21 0
From capital to the point of arch .	12 0
From point of the arch to the top of wall . . . . .	9 0
Diameter of base of the pillars .	4 0
Width of centre aisle . . . . .	22 0
Ditto of side aisles . . . . .	18 6
Total width . . . . .	69 6

The dimensions of the building here given are sufficiently correct to serve as guides. In using it as a model, it is proposed to alter the windows by reducing their size; to omit the carved work on the capital of the pillars, retaining the mouldings; and, in the clerestory and side aisles, to insert windows of one light (Nos. 1, 2), the proportions of which, though not common in England, are very general on the Continent. It is also proposed that the body of the new church should consist of six arches on each side, of the above dimensions, which would make the building about 102 feet long. This, from its height, even without a tower, would form an im-

posing structure. The spring of the roof is small, being only 3 or 4 feet inside. Such a building would hold a large number of people. Calculating the whole area at 782 square yards, deducting 26 square yards for the space occupied by the pillars, and allowing 82 square yards for the altar-rails, reading-desk, pulpit, and font, a space of 700 square yards would remain, being room for 7 or 800 people. By the introduction of a west gallery many more might be accommodated.

The estimate of such a building could only be given by a professed architect; but if built, as is the case with a great part of the original work, of dark red brick, with the windows, pillars, and arches of stone, and the interior walls pointed so neatly as to require no plaster, but merely a single wash of the same tint with the stone work, and a plain roof of foreign timber varnished, and open seats of the same; it would not, it is believed, be found much more expensive than some

of those gewgaw buildings with which the face of the country is deformed ; and it would have the merit of being a true copy in its scale and dimensions.

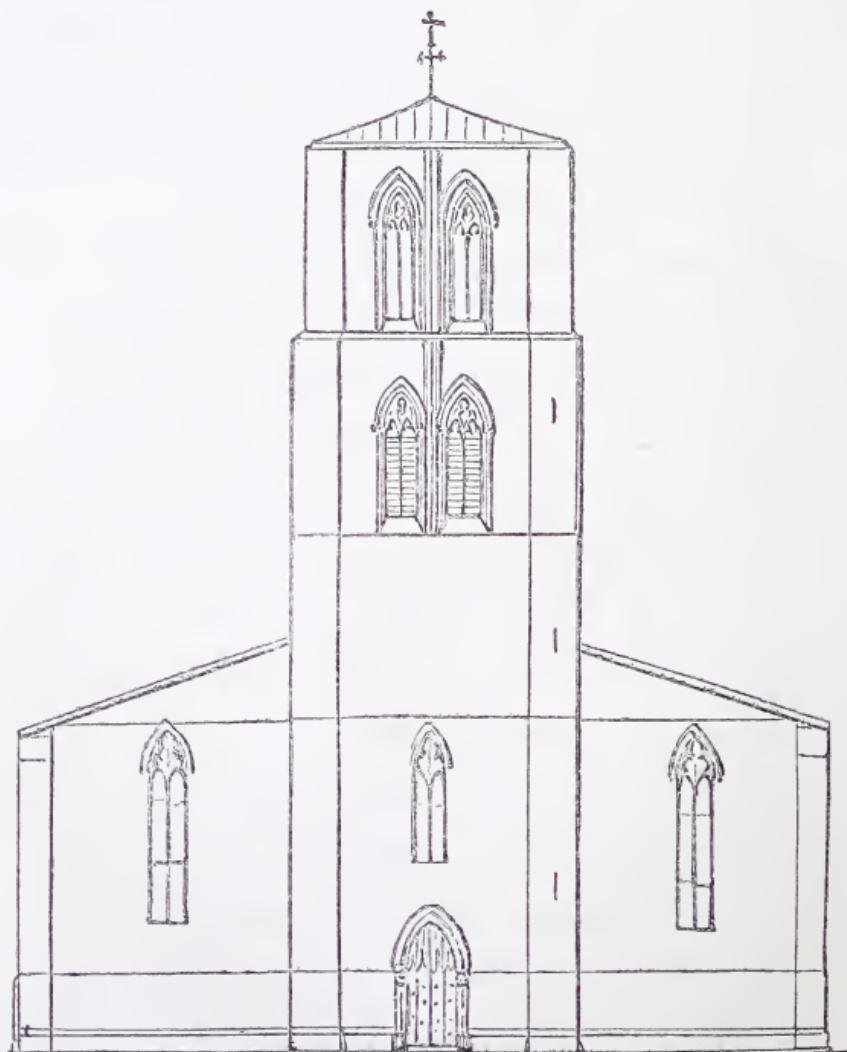


The above is an exterior of a church, with a design for a tower, suggested by that of Howden, which might be altered by either removing the upper story or adding to it. All pinnacles and ornamental work have been omitted, as well as flying buttresses. From the comparatively small size of the windows, the walls perhaps would not require them.

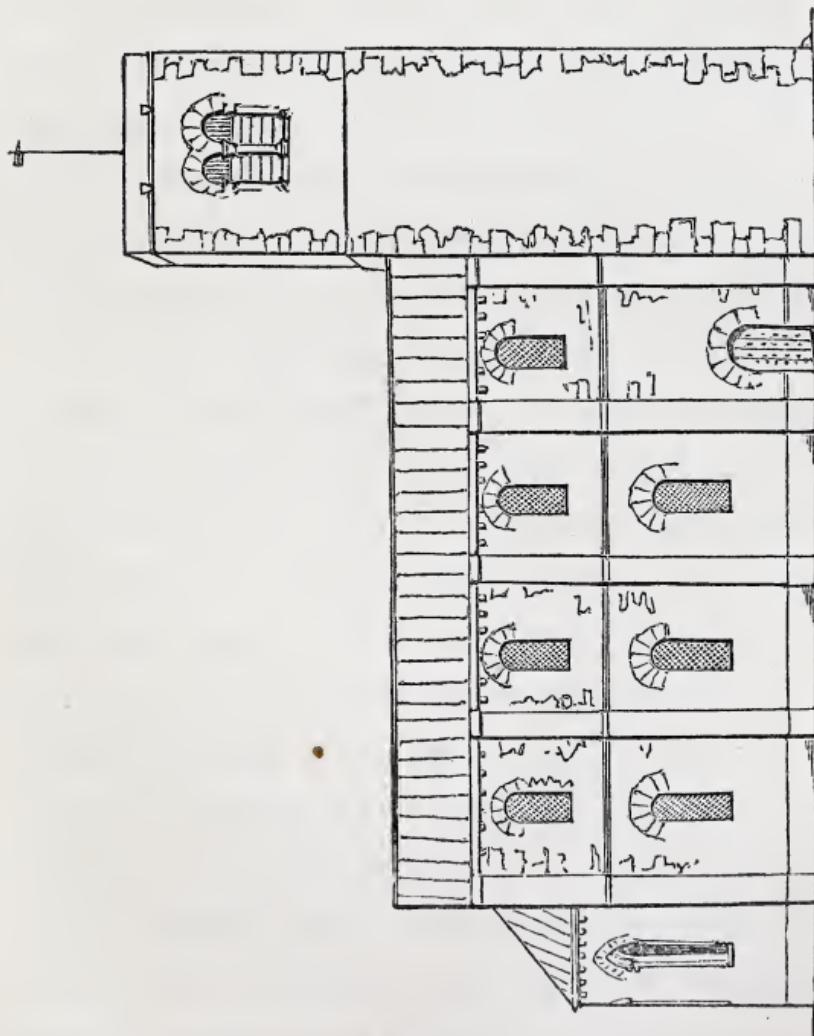
The tower has been made the width of the nave on the east and west sides, and narrower on the north and south, for which we have the authority of the Abbey Church at Bath. It certainly does not improve the appearance; but if it were not so, the width of the nave and part of the roof would be seen from the west, and perhaps with the aisles make the tower appear too narrow; but these last two designs are merely intended as illustrations of the theory of proportion, without ornamental detail, and to shew that, even on the outside, the effect would be less

objectionable than might be supposed, certainly less so than in those cases where proportions are utterly neglected.

The following is supposed to be the west front of the same church :—



The following is a design for a Norman church. The nave of the proportions of Stow; the tower after St. Mary-le-Wigford, Lincoln :—



In very crowded districts, where it is impossible that outside appearances, or even interior proportion, should be strictly regarded,—for example, where a site can only be obtained between two houses, or in the midst of factories and chimneys,—the Churchman will be anxious to pay especial regard to the interior; and Mr. Wood, in his *Letters on Architecture*, has some remarks which are so *à propos*, that they are here inserted, in the hope that they may be useful to those whose sphere of zeal and usefulness lies in the densely peopled districts of our manufacturing towns. In this case the effect is produced mainly by the judicious management of light combined with interior decoration.

“The Gothic church of the Eremitani at Padua,” he says, “is a simple room, without columns or pilasters, and a wooden roof of no merit. The original light seems to have been a small western circular window, but two side windows have

been made since, which were perhaps necessary, but which injure the effect. At the end is an apsis for the high altar, which has three very small windows of itself; and this and the altar itself are rich with painting and gilding. The pleasing effect of this church suggested to me the idea, that a large room, like a church, might be lighted altogether from one end, and I am convinced it would be highly beautiful. A room 30 feet long, 10 feet wide, and 15 high, is well lighted by a window at the end 4 feet wide and 8 feet high; and a room of ten times these dimensions, viz. 300 feet long, 100 wide, and 150 feet high, would be equally well lighted, or better, by a window 40 feet wide and 80 feet high, and it might be larger than this if necessary; the doorway might be under the window; the walls not naked, but with some simple ornament, but the altar and the parts about it should be rich and splendid: a

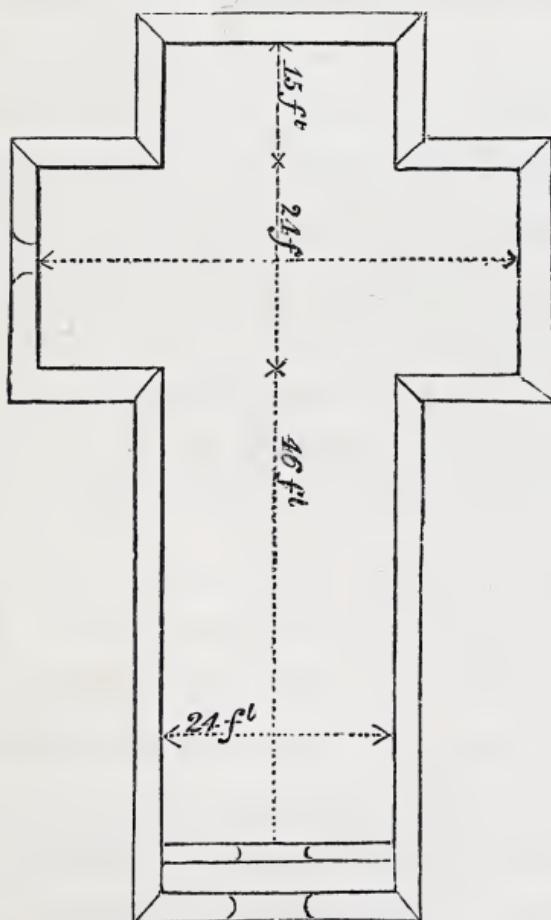
single light and a single object are two great advantages.”

The effect of light in the Eremitani is, in truth, quite Rembrandtish ; and these remarks are inserted, as they may induce some architect to try the effect proposed, in the crowded district of a town where the situation precludes the outside appearance from being thought of. Of course galleries are not admissible in such a structure. The nakedness of the side walls might be obviated by carved stalls, high ornamental wainscoting, or frescoes. Something of this style may be seen in some of our college-chapels, and might be adopted with very beneficial effects in altering some of the London chapels, and rendering them more church-like than they now are.

The following are some specimens of churches which have been already built with a due regard to Church-principles ;

and of some, from the kindness of friends, we have been able to give the 'cost.'

OTTERBOURNE CHURCH, *Hants.*



Built chiefly at the expense of W. C. Yonge, Esq., Sir William Heathcote, Mr. Chamberlain, and others, and under the

management of the first-named gentleman, is in the form of a cross, without side aisles, with a handsome spire bell-turret at the west end. The materials are dark blue brick, with windows, coinings, and cornices of Caen stone, and a base of Cornish granite. Its dimensions are as follows :—

	feet.
Total interior length . . . . .	85
Ditto width . . . . .	24
Height from the ground to the wall-plate	21
From the plate to the ridge . . . . .	18
From the ridge to the top of the spire .	24

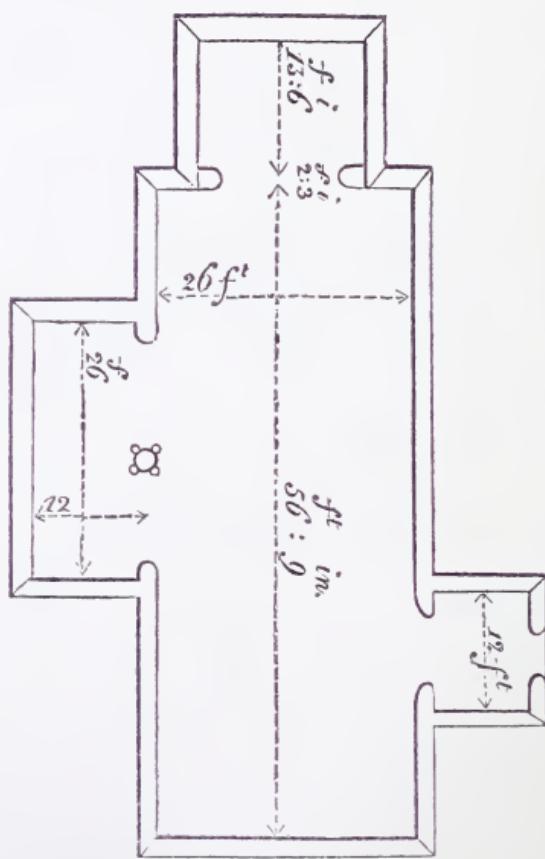
It is fitted up in the interior with open stalls of oak, and a western gallery of the same wood. The roof is open, with pendants. The pulpit, at the north-eastern angle of the transept, richly carved, with a handsome canopy ; the reading-desk on the opposite side being simply an open stall. A beautiful font of Caen stone, lined with marble, and a drain for the water, stands at the intersection of the

cross ; and the altar-screen is elaborately carved in Caen stone, with wooden panels, painted with appropriate texts, let into the stone-work. The contract for the building was for 2,700*l.* This did not include the font, pulpit and desk, the screen and tablets, the altar and its furniture,—as altar-cloths, cushions, chairs and stools, and rail, the painted glass,—nor the formation of the churchyard, and building the wall surrounding it. All these expenses amounted, with other items, to from 1,100*l.* to 1,200*l.*, making in all about 3,850*l.*

#### ANFIELD CHURCH, *Hants*,

Now building at the sole expense of Sir William Heathcote, Bart., under the direction of W. C. Yonge, Esq. It is in the early English style, and is composed of dark blue brick, with Caen stone, a granite plinth, and paving from Yorkshire. It has a spiral bell-gable, more lofty and

graceful than that at Otterbourne. It consists of a nave and chancel, with a recess on the northern side, communicating by two arches with the nave; and a porch on the south side, with a vestry over it.



		ft.	in.
Extreme interior length	.	72	6
Length of nave	.	56	9

		ft.	in.
Length of chancel	.	13	6
Width of nave	.	26	0
Ditto of chancel	.	16	0
Length of northern recess	.	26	0
Width of ditto	.	12	0
Porch square	.	12	0

This church will have an ornamental wooden roof, and be fitted up in the same liberal and handsome way as its neighbour at Otterbourne.

In this church, as well as the former, it is hardly possible to criticise, such has been the zeal, taste, and care which have been expended upon them. If, however, the flint-work of the country had been substituted for the dark brick, the contrast between the walls and the stone coinings would not have been so strong, and the effect would have been better, as may be seen in the school-house at Otterbourne.

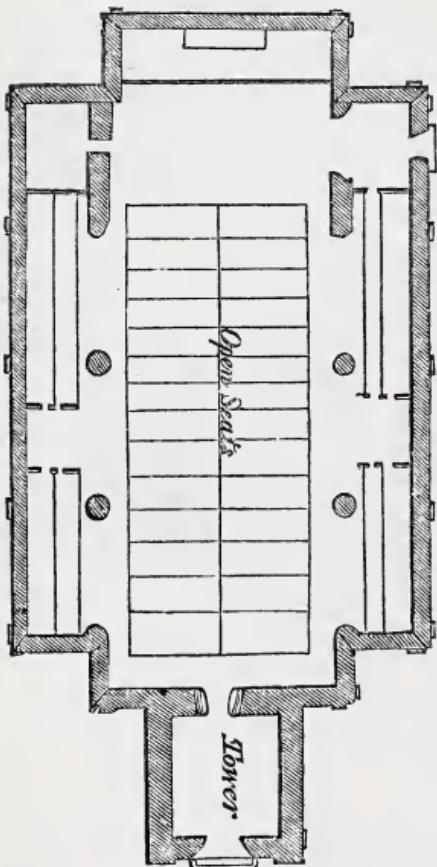
*LITTLEMORE, near Oxford,*

Built of stone, without aisles, with a bell-gable. All in the early English style.

	feet.
Length . . . . .	60
Width . . . . .	25
Height to the top of roof . . . .	38

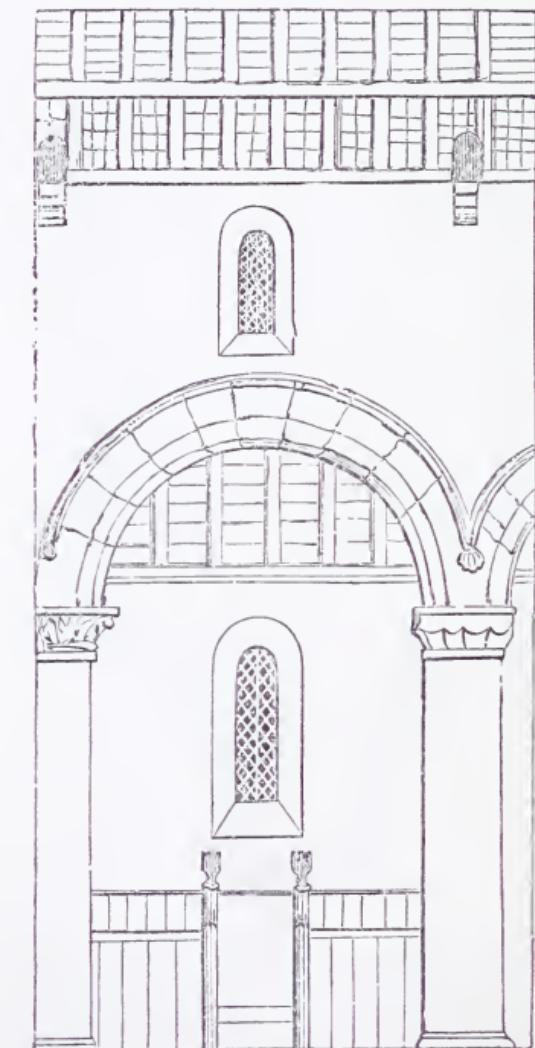
The height of this chapel greatly enhances its beauty and effect.

	£. s. d.
Amount of contract . . . . .	663 0 0
Extra for foundations . . . . .	35 0 0
Bell . . . . .	15 5 0
Window in east end . . . . .	9 0 0
Pedestal, font, &c. . . . .	6 15 0
Chest . . . . .	2 10 0
Extra altar-paving . . . . .	6 11 0
Stonework at the east end . . . . .	65 5 0
Desks, table, and chairs . . . . .	15 15 0
Sundries . . . . .	10 18 0
Boundary wall to churchyard, iron gate, &c. . . . .	91 7 0
Architect's charge . . . . .	46 0 0
Expenses in gaining site (Oriel Coll. giving it) . . . . .	15 0 0
Expenses of conveyancing . . . . .	2 19 10
Ditto of consecration . . . . .	23 9 10
Communion plate, engraving, case	30 13 4
Books, velvet, fringes, linen, &c.	18 6 10
Painting and framing Society's no- tice and plan of chapel . . . . .	3 7 3
Total . . . . .	£1061 3 1
Deduct drawback, about	50 0 0
	£1011 3 1

SCOFFTON CHURCH, *near Worksop, Notts,*

Built at the sole expense of George Savile Foljambe, Esq., of Steetly stone; roofed with brown Yorkshire slate. It is in the Norman style, and consists of a nave, side-aisles, and chancel, with a

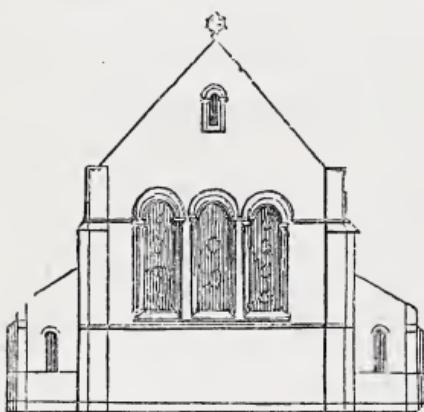
tower at the west end containing a ring of four bells.



Section.

	ft.	in.
Total interior length . . . . .	52	0
Total interior width . . . . .	37	0

	ft.	in.
Width of nave . . . . .	22	0
Ditto of aisles . . . . .	7	7
Span of arches . . . . .	10	0
Square of tower . . . . .	16	0
Height of roof inside . . . . .	29	0
Height of tower to battlements . . . . .	51	0
Ditto to the pinnacle-tops from the ground . . . . .	72	0



East end.

The interior is fitted up with open seats in the nave, and stalls in the aisles, all of the best American oak. The altar has a carved oak tablet, with the Commandments painted in old English letters. The west gallery for the choristers and organ, also of oak. The pulpit and reading-desk are nearly similar, and placed on

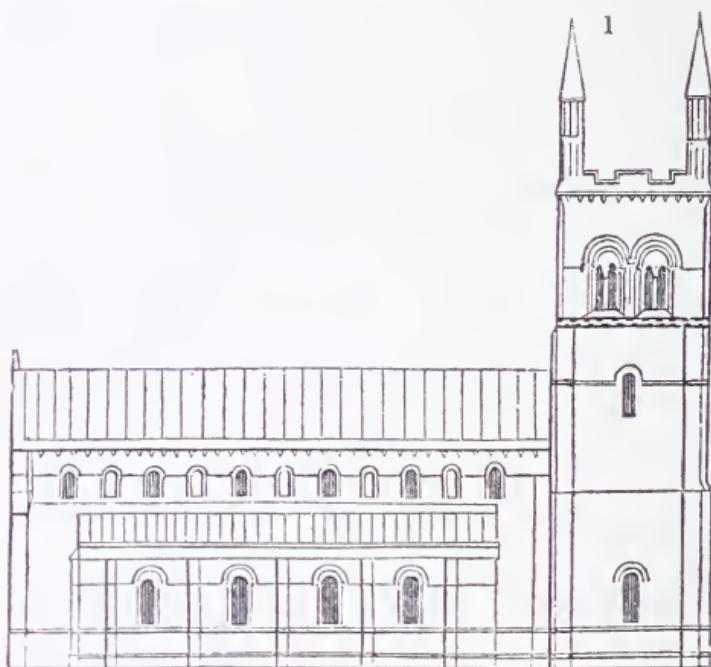
the north and south side of the east end of the nave. They are clumsy in their shape, and the reading-desk is especially faulty in its construction. In all other respects the interior of this church is admirable. The roof is of Norway deal, coloured with asphaltum and varnished, and has an excellent effect. The cost of this church was as follows:—

	£.	s.	d.
Stone . . . . .	428	17	2
Freight of ditto . . . . .	150	4	0
Timber from Hull . . . . .	173	7	2
Freight of ditto . . . . .	15	14	2
Slate . . . . .	20	9	6
Freight of ditto . . . . .	16	0	0
Ditto of pavers . . . . .	7	5	0
Bricks . . . . .	188	10	6
Pavers . . . . .	4	9	6
Slating . . . . .	7	14	6
Ropes . . . . .	11	0	0
Cast iron . . . . .	8	12	6
Quebec oak . . . . .	33	13	6
Lead and glass . . . . .	202	18	0
Carriage of stained glass . . . . .	1	2	9
Turning . . . . .	1	13	6
Plasterer . . . . .	46	19	5
Painting and varnish . . . . .	98	10	0
Carpenters' wages . . . . .	293	8	9

			£.	s.	d.
Stone-masons	.	.	1174	2	0
Carver and gilder	.	.	.	4	14
Wood-sawing	.	.	.	20	0
Labourers' wages	.	.	.	31	14
English oak	.	.	.	16	0
Nails	.	.	.	10	0
Blacksmith	.	.	.	85	14
Whitesmith	.	.	.	101	16
Laying floor	.	.	.	20	0
			3194	11	11
Mears, for four bells	.	.	.	358	11
Willement, stained glass	.	.	.	87	2
Commission	.	.	.	168	2
Total	.	.	£3808	7	5

Organ given by Sir William Milner, Bart., 118*l.* The sacramental plate of silver given by Mrs. Foljambe.

The most objectionable feature in this church is the height of the pinnacles (1). A blunt spire (2) would have been more in character; or pinnacles with obtuse points, like those at Tewkesbury and Southwell. On the whole, however, the design does great credit to the architect, Mr. Poynter, of the Cloisters, Westminster.

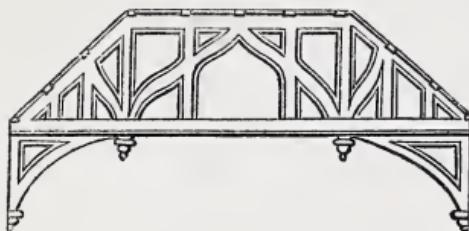


BUDE CHAPEL, *Devon*,

Built at the sole expense of Sir Thomas Dyke Acland, Bart., from the porphyry quarries of Trerice. It has a bell-gable with two arches: is altogether of early English.

	feet.
Length . . . . .	70
Width . . . . .	30
Height, about . . . . .	45

The roof is of excellent construction.



A simple queen-post, aided by bracket-pieces, resting on corbels. Every edge is run with a Gothic moulding; and a bold octagonal boss hangs under every queen-post. The altar is in imitation of an altar-tomb: its face exhibiting a series of arches, with oak leaves in sunk spandrels, and a fascia above, enriched with the

words, “Do this in remembrance of me,” in old English characters. The font, octagonal, of Plymouth marble. The whole designed by Mr. Wightwick, of Plymouth.

COMPTON VALENCE, *Dorsetshire*.

This church has been most admirably enriched and repaired at the sole expense of a most munificent Churchman, under the judicious management of Mr. Benjamin Ferrey, of Great Russell Street, London. The tower remains in its original state. The church consists of a nave and one northern aisle, a porch and chancel. The materials of the exterior are Harndon Hill stone and rockwork; the interior is ashlarled with Sutton stone. The nave and aisle are roofed with oak, boarded with wainscot and covered with stone. The chancel, which has an apsis, with three decorated windows, is vaulted with stone; the ribs of Hamden stone, the panels with chalk. The pulpit, of Bath

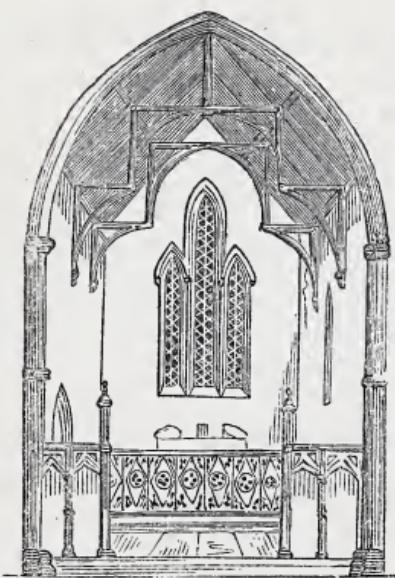
stone, is placed at the south-eastern angle of the nave, and is entered by a flight of steps in the chancel, and a small pointed arch in the wall, which has an excellent effect. This church is to be fitted with open oak seats.

	ft.	in.
Total interior length . . . . .	65	0
Total interior width . . . . .	26	0
Length of chancel . . . . .	16	6
Length of nave . . . . .	48	6
Width of nave . . . . .	16	0
Width of aisle . . . . .	7	6
Ditto of pillar-base . . . . .	2	6
From floor to point of the arches of nave	19	6
To wall-plate . . . . .	1	0
From floor to wall-plate . . . . .	20	0
Spring of oak roof . . . . .	10	0
Total interior height of nave . . . . .	30	0
Ditto of chancel . . . . .	20	0

### SCAWBY, *Lincolnshire.*

The nave and chancel of this church have been lately rebuilt, under the superintendence of Mr. Nicholson, architect, of Lincoln. The walls are of the oolitic

stone found in the parish, hammered so as to form a neat surface, with quoinings and windows of smooth-worked Ancaster. The colour of both harmonise excellently. The Scawby stone is 2s. per ton at the quarry ; and, being only a quarter of a mile from the river Anholme, which falls into the Humber, lies very convenient for the south-eastern coast. The style is the early English ; and the chief fault is that the windows are too small. The sober light, which is as rare as it is soothing to the eye, contrasted with the naked glare which deforms the interior of most modern churches, is in this carried to an excess which produces on dark days an absolute gloom. This might have been obviated by making the windows of the aisles double instead of single lights. The arrangement of the chancel is good, and the eastern window excellent. The roof also is well designed.



Chancel.

The appearance of the pews has been spoilt by the usual application of paint; and the altar and pulpit have been covered with black mourning cloth, which is only appropriate in Lent. The proportions are as follows:—

	feet.
Width of nave . . . . .	21
Width of aisles . . . . .	11
Width of chancel . . . . .	15
Height of nave to the pitch of roof . .	32
Height of walls to the spring of roof . .	24
Height of pillars to capital . . . . .	9
Width of arch . . . . .	$9\frac{1}{2}$
Height of chancel . . . . .	24

CHURCH OF ST. THOMAS, *Preston.*

Material, good stone; style, Norman; the arrangement, a nave with side-aisles; eastward of which is the steeple, and beyond it an apsidal termination, wherein is the altar raised on several steps. The tower is surmounted by a spire (supposed to be a later addition), and opening to the nave in its second stage by a semicircular arch, in which is placed the choir. The arches and pillars of the nave are very good: the cost not more than 3,500*l.*

BICKLEIGH CHURCH, *near Plymouth.*

Built by Sir Ralph Lopez; the material granite, which extends to the arches and pillars, and produces a good effect. The piers are octagonal, of the Tudor form; the three aisles of equal length and height (a feature common in Devonshire); no pews, save for the rector and patron; the ends of the seats plain but neat; the altar and pulpit of stone; the reading-desk, as

it ought always to be, a kind of stall; the roof plain; the tower-arch open, and no gallery.

There are more ornamented churches at Cheetham Hill, near Manchester, (which cost 13,000*l.*.) Oulton, near Leeds, and Ombersley, in Worcestershire; but they are none of them quite satisfactory. A very excellent plan has been made by Mr. Nicholson, of Lincoln, for a church to hold 1000 people, with a spire with bands like those on Salisbury, on a tower with double belfry windows, something like those at Magdalen College. The body of the church without side-aisles, terminating in transepts not quite so high as the nave, with a chancel beyond. The windows and decorations in the perpendicular style, and altogether affording a most satisfactory proof of correct taste.

PROPOSED NEW CHURCH AT GAINSBOROUGH,  
*Lincolnshire.*

A plan has been chosen, made by Mr. Johnson of Lichfield. The building is cruciform, without aisles, with a tower and spire at the western end. The transepts are long, and, together with the chancel, of the same height as the nave; the style early English; the roof of open wood-work; the pulpit of stone, at the south-east angle of the cross, entered by steps from the chancel; the free sittings in the nave, to the number of nearly 500, open; and the whole of the pews and roof to be of pine, coloured with oil, and varnished. There will be a western gallery in the nave, and provision for two galleries in the transepts, provided they should be hereafter required. The church is to hold, without them, about 800 souls. This church was especially needed, as the population of the town is upwards of

6000, and in the single parish-church there are only 80 free seats.

With such gratifying instances of individual zeal and liberality (and there are others which might have been named, had the particulars been at hand), there is good hope that the Church will exhibit a brighter light than she has put forth for many ages ; that those who have been estranged from her will be drawn again into her communion, whilst her faithful children shall be found more and more active in rebuilding and adorning her courts, and in all other true and laudable service ; thereby promoting that unity and concord which are the especial birthright of the one Catholic and Apostolic Church.

HAUGHAM, *Lincolnshire.*

The church has been lately rebuilt by the Rev. George Chaplin, at the expense of about 1600*l.*

The dimensions are as follows :—

	feet.
Length of nave	34
Ditto of chancel	16
Width of nave	18
Ditto of chancel	12
Height of tower	42
Spire	42

The tower and spire, which are the chief features of the church, are taken from their magnificent neighbour at Louth. The materials of the church are brick cemented; the plinth, windows, cornice, and parapet, of stone, as are also the four angular turrets, flying buttresses, and the spire.



## BELLS.

“ How soft the music of those village-bells,  
Falling at intervals upon the ear  
In cadence sweet, now dying all away,  
Now pealing loud again, and louder still,  
Clear and sonorous, as the gale comes on !  
With easy force it opens all the cells  
Where Memory slept.”

COWPER.

A LIST of some of the principal bells is subjoined, for those who are curious in such matters.

Mears, of Whitechapel, is the most noted founder in England. The following peals of bells were cast by him. He had the honour of re-casting Great Tom of Lincoln.

LOCALITIES.	Number.	Weight of the Tenor in cwt.
St. Mary-le-Bow, London . . . .	10	53
York Minster . . . .	10	53
St. Peter's Mancroft, Norwich . . . .	12	41
St. Chad, Shrewsbury . . . .	12	41
Sheffield, Yorkshire . . . .	10	41
St. Martin, Birmingham . . . .	12	36
St. Giles, Cripplegate, London . . . .	10	36
Oldham, Lancashire . . . .	12	33
St. Leonard, Shoreditch . . . .	12	30
Rotherham . . . .	10	32
St. Michael, Coventry . . . .	10	31
Wakefield, Yorkshire . . . .	10	31

LOCALITIES.	Number.	Weight of the Tenor in cwt.
St. Dunstan, Stepney . . . . .	10	31
Christ Church, Spitalfields . . . . .	8	33
Doncaster . . . . .	8	31
Yarmouth . . . . .	10	30
Maidstone . . . . .	10	30
St. Margaret's, Lynn . . . . .	8	30
Beccles . . . . .	10	28
St. Philip, Birmingham . . . . .	10	29
St. George, Middlesex . . . . .	8	29
St. Botolph, Aldgate . . . . .	8	28
Leeds* . . . . .	13	40
St. Paul's, Bedford . . . . .	8	27
Leighton Buzzard . . . . .	8	26

These, with a vast many smaller peals, were cast by Mears. His prices for small peals of bells in 1834, which of course vary according to the price of metal, were as follow :—

*Four Bells. Tenor F. Sharp.*

	cwt.
1st . . . . .	7½
2d . . . . .	9¾
3d . . . . .	11
4th . . . . .	15

In all about 42 cwt. of metal, price 274*l.* 8*s.*

*Six Bells. Tenor G. Natural.*

	cwt.	qrs.	lbs.
1st . . . . .	4	2	12
2d . . . . .	5	1	18
3d . . . . .	6	1	0

\* Consisting of a peal of twelve in the key of C., with a thirteenth bell for the note of F. sharp, which enables them to ring a peal of eight in the key of G.

		cwt.	qrs.	lbs.
4th	.. .	6	2	24
5th	.. .	7	2	20
6th	.. .	9	3	24

In all about 40 cwt., 261*l.* 5*s.* 8*d.*

These make a beautiful peal, similar to the old Lady Bells at Lincoln.

---

*Six Bells. Tenor A. Sharp.*

36 cwt. of metal, 238*l.* 6*s.* 6*d.*

*Four Bells. A. Sharp.*

28 cwt. of metal, 185*l.* 14*s.* 8*d.*

*Six Bells. G. Sharp.*

38 cwt. of metal, 248*l.*

Timber for the frame will be found by the persons in the country. Mr. Mears furnishes every thing else—hanging, journey, and all included.

Oldfield was a celebrated founder in the seventeenth century. He cast the fine peal at St. Mary's Nottingham; also some of the eight bells in St. Hugh's Tower, Lincoln Minster, and four of the six Lady\* Bells belonging to the same cathedral; one of which being cracked, they were taken down in 1832, and added to the metal of the old Great Tom,

\* This sweet-toned peal used to be chimed by the choristers on Lady-day.

and the new bell, with two quarter-bells, cast out of the whole together.

Harrison, of Lincolnshire, was a noted bell-founder, but has not done much lately.

There is a celebrated peal of twelve bells at Christ Church, Oxford ; they are of old date. One of the deans, who was very fond of the melody of bells, it is said, used to declare, that if he could only obtain the Lady Bell of Bampton, he would make them the sweetest ring in all England ; and it may be supposed he did obtain it, for they are surpassed by none.

	Heavy Bells.
St. Mary's Church has . . . . .	6
New College . . . . .	10
Merton College . . . . .	8
Magdalen College . . . . .	10
Canterbury Cathedral . . . . .	10
Louth Church, Lincolnshire, a very heavy peal of	8
Boston . . . . .	8
Newark . . . . .	8
Grantham . . . . .	10
Exeter Cathedral . . . . .	10
Christ Church, Hants . . . . (tenor, 30 cwt.)	8

One of the bells belonging to Fountains' Abbey, in Yorkshire, is now in Thirsk Church, and is used to ring *curfew*. It has what is termed a most silvery sound. It is erroneous to suppose, however, that any great quantity of silver is to be found in

old bell-metal, or that it improves the tone.\* It was the custom of ancient times, whilst the metal was in fusion, for people to cast in silver by way of offerings; and when the old Great Tom of Lincoln was recast from a still older bell, in King James's time, in a temporary foundery erected in the minster-yard, it is on record that many inhabitants cast in silver tankards and spoons. But when this bell was unfortunately cracked in 1828, the metal was subjected to a test, and the proportion of silver was found to be very small.

	tons. cwt.
The old bell was . . . . .	4 8
The new bell† . . . . .	5 8
Great Tom of Oxford, the largest bell in England	7 0
St. Paul's bell . . . . .	3 15
Bell Dunstan, Canterbury . . . . .	3 10
Gloucester bell . . . . .	3 2

Exeter bell, Peter, is larger than St. Paul's.

\* The great art in bell-founding is to proportion the metals, so that the heat which is requisite to reduce them to fusion, and which wastes some more than others, should leave the bell with a proper portion of each when completed.

† The inscription is copied from the old one, with the exception of the names of the residentiaries and the date. It is as follows: "Spiritus sanctus a Patre et Filio procedens suavititer sonans ad salutem." Anno Domini 1835. Martii 25, regni Gulielmi Quarti Brittaniarum 5<sup>o</sup>. Georgius Gordon, D.D., Decanus; Ricardus Pretyman, M.A., Precentor; Georgius Thomas Pretyman, B.C.L., Cancellarius; Thomas Manners Sutton, M.A., Subdecanus et Magister Fabriciae.

Great Tom of Lincoln is rung out as a sermon-bell, after the other bells have ceased, on the great festivals of the Church, on Assize Sundays, and when the bishop or a residentiary preaches ; and has been heard, it is said, sixteen miles down the river when the wind was fair.

The great bell at Oxford is tolled every evening at nine o'clock, a hundred and one times, the number of the students, at the closing of college-gates. It has been said that Milton, who wrote his “*Penseroso*” whilst residing near Shotover, had reference to the sound of this bell, borne over the waters in the time of flood, in the lines—

“ Over some wide-watered shore,  
Swinging slow, with sullen roar.”

The bells abroad very far surpass ours in point of size ; but they have rarely any peals in tens, octaves, or sixes, like ours. There are very large bells at Strasbourg, Chartres, Gothenburg, Stockholm, Lausanne, Geneva, St. Mark’s Tower at Venice ; at Florence, both in the Campanile of the Duomo, and in the Palazzo Vecchio ; in the Duomo at Milan ; at Rome, &c. But Russia surpasses all other countries in the magnitude of its bells. The great bell of Moscow, which has never been hung up, is 432,000lbs., which is upwards of 192 tons.

The bell of St. Ivans, which is hung and used, is 119 tons. Dr. Clarke says, when it is sounded, a solemn murmur pervades the whole city. The Bourdon Emanuel, at Notre Dame, Paris, is a magnificent bell: it weighs 32,000lbs. or 14 tons. There were two of them, but one was destroyed at the Revolution; and this one has often with its deep notes sounded the tocsin during that reign of terror.

The great bell of St. Peter's, Rome, recast in 1785, is 8 tons 6 cwt.

Those of St. Maria Maggiore and St. John La-teran have a remarkably fine tone.

The great bell of the Palazzo Vecchio, at Florence, is 7 tons, and hangs 275 feet from the ground.

The great bell, called Roland, in the belfry of the Hôtel de Ville, Ghent, is nearly 13,000lbs., and was cast by Jean van Roosbecke.

The great bell of Antwerp Cathedral, 12,500lbs. weight, was cast in 1828.

In the Duomo, at Milan, are several very large bells; and it is a proof of the vast strength of the vaulting of that structure, which is roofed with slabs of marble, that these are rung in a campanile which was built *upon* the centre of the roof of the

nave, when the plan of the detached bell-tower was given up.

Many of the small churches in Switzerland are furnished with heavy and deep-toned bells, which sound beautifully from the valleys to the wanderer among the mountains. Those who are fond of such aerial music should read Schiller's "Song of the Bell," which has lately been translated by Mr. Merivale.



## APPENDIX.\*

### COMPARATIVE DIMENSIONS OF ENGLISH AND FOREIGN CATHEDRALS, &c.

#### ITALY.

BUILDINGS.	Total Length.	Total Breadth.	Length of Transept.	Height of Vaulting.	Height of Dome, Tower, or Spire.
St. Peter's, Rome . . .	feet. 700	feet. 291	feet. 500	feet. 154	feet. 440, dome
Duomo, Florence . . .	530	131	323	140	380, dome
Duomo, Milan . . .	500	177	284	152	400, spire - pinnacle
St. Paul's, Rome . . .	572	—	—	—	Was burnt down, but is being restored
St. Petronio, Bologna, nave only complete, would have been 700 feet long . . .	—	132	—	132	
St. Antonio, Padua . .	326	—	160	—	128, dome inside
St. Giustina, Padua . .	—	—	252	82	
St. Anastasia, Verona .	300	75			
St. Maria Maggiore, Rome . . .	280	50			
Duomo, Bologna . . .	—	84	—	120	
Duomo, Pisa . . .	297	108			
S. Domenico, Siena . .	225	75	210		
Medicean Chapel, Florence . . .	—	94	—	—	200, dome inside
Campanile at Florence, built by Giotto, A.D. 1334 . . .	—	—	—	—	264 feet high by 46
St. Marco, Venice, length of nave 245 ft. . .	—	—	201	—	90, dome inside
Baptistery, Pisa . . .	—	160	—	—	176, dome
Garisenda, Bologna . .	—	—	—	—	376, tower
Pantheon, Rome . . .	—	144	—	—	144, dome
Falling Tower, Pisa, overhangs 15 feet . . .	—	50	—	—	194
Campanile of S. Marco, Venice, without the Pyramid . . .	—	—	—	—	230

\* This scale has been made from various authorities and personal observation; but, in some cases, it is not clear whether the measurements have been taken in French or English feet.

## FRANCE.

BUILDINGS.	Total Length.	Total Breadth.	Length of Transept.	Height of Vaulting.	Height of Dome, Tower, or Spire.
Amiens . . . . .	feet. 442	feet. 119	feet. 194	feet. 140	feet. 223, W. tower
Rouen . . . . .	408	93	176	94	380, spire*
Chartres . . . . .	418	115	200	120 {	403, N.W. spire
Rheims Cathedral . .	466	—	—	121	365, S.W. spire
Beauvais, choir only } finished . . . . .	260	94	189	130	
S. Denis . . . . .	480	100	—	90	
S. Geneviève, Paris . .	350	—	270	—	300, dome
Notre Dame, Paris . .	400	101	150	104	204, west towers
St. Ouen, Rouen . . .	450	76	—	108	
Abbey of Jumieges . .	265	62	—	—	
St. Benigne, Dijon . .	—	—	—	—	375
St. Jean, Dijon . . .	—	—	—	—	300
Evreux . . . . .	311	83	—	72	142
Strasbourg . . . . .	—	—	—	—	474, spire

Length of the Louvre Gallery, 1322 feet by 44.

Length of the two longest sides of the cloister at La Grande Chartreuse, 600 feet.

## GERMANY, &amp;c.

BUILDINGS.	Total Length.	Total Breadth.	Length of Transept.	Height of Vaulting.	Height of Dome, Tower, or Spire.
Cologne, choir only } completed . . . . .	feet. —	feet. —	feet. —	feet. 180 {	feet. 260, half its intended height
Antwerp . . . . .	500	250	180	—	460, tower steeple
St. Stephen's, Vienna .	—	—	—	—	465, spire
Fribourg, in Switzerland	—	—	—	—	365, tower
St. Martin's, Landshutt	—	—	—	—	456
Brussels Hôtel de Ville	—	—	—	—	364
Escorial Church . . .	364	230	—	110	330, dome
S. Sophia, Constanti- } nople . . . . .	—	—	—	—	180, dome inside
Mechlin Tower . . . .	—	—	—	—	375

\* This spire was burnt down; a more lofty one of cast-iron is in the course of being erected.

## ENGLAND.

BUILDINGS.	Total Length.	Total Breadth.	Length of Transept.	Height of Vaulting.	Height of Dome, Tower, or Spire.
	feet.	feet.	feet.	feet.	feet.
Old St. Paul's . . . . .	720	—	297	102	534, spire of wood, covered with lead
New St. Paul's . . . . .	510	107	282	88	356, dome
Winton . . . . .	556	—	208	78	133, tower
Canterbury . . . . .	530	—	124	80	235, tower
Ely . . . . .	530	—	178	70	270, west tower
York Minster . . . . .	524	100	222	99	213, tower
Lincoln Minster . . . . .	524	83	250	83	285, tower. Had formerly a spire of wood, covered with lead, like old St. Paul's
St. Alban's Abbey . . . . .	539	—	193	65	160, tower
Westminster Abbey . . . . .	500	—	189	101	199, west towers
Peterborough . . . . .	480	—	203	78	186, tower
Salisbury . . . . .	474	70	229	80	404, spire
Worcester . . . . .	426	—	128	65	200, tower
Gloucester . . . . .	423	—	147	86	225, tower
Lichfield . . . . .	411	—	187	60	258, spire
Norwich . . . . .	414	—	180	80	315, spire
Chichester . . . . .	410	—	131	65	300, spire
Ripon Minster . . . . .	233	87	—	82	
Beverley Minster . . . . .	334	64	167	67	166, west towers
Carlisle . . . . .	—	71	124	75	130, tower
Tewksbury . . . . .	300	—	120	—	132, tower
Malvern . . . . .	173	63	—	63	124, tower
Boston . . . . .	300	—	—	—	300, tower lantern
Louth . . . . .	—	—	—	—	288, spire
St. Saviour, Southwark	272	61	—	—	150, tower
Magdalen Tower . . . . .	—	—	—	—	122 feet high by 26
Taunton . . . . .	—	—	—	—	153
St. Mary's Spire, Oxford	—	—	—	—	180
St. Bride's, London . . . . .	—	—	—	—	234
St. Mary-le-Bow . . . . .	—	—	—	—	225

## RUINED ABBEYS.

Fountains . . . . .	351	65	186	—	166, tower
Furness . . . . .	287	—	—	—	
Crowland . . . . .	344	—	—	—	

BUILDINGS.	Total Length. feet.	Total Breadth. feet.	Length of Transept. feet.	Height of Vaulting. feet.	Height of Dome, Tower, or Spire.
Glastonbury* . . . . .	530	—	—	—	
St. Mary's, York . . . . .	371	60	—	—	
Selby . . . . .	267	50	100	—	
Thornton . . . . .	282	63	—	—	
Pershore . . . . .	267	—	—	—	
Lindisfarn . . . . .	138	36	—	—	
Bolton Priory . . . . .	261	40	121	—	

From the foregoing list, it will be observed, that the three great Italian cathedrals surpass all the others in magnitude. Cologne Cathedral, and the Church of St. Petronius at Bologna, would have each been upwards of 700 feet in length. The former, if completed, would have been by far the noblest pointed structure in the world, with two western spires 520 feet high, and a vault higher than the towers of most churches and of many cathedrals. St. Petronius was to have been cased with marble: it has the pointed arch, but the style is similar to that of St. Anastasia at Verona, the Church of the Frari at Venice, and other Lombard churches.

The designs of the French are greatly superior to

\* Leland says the library was scarcely to be equalled by any in England. "I had scarce passed the threshold, when the sight of so many sacred remains of antiquity struck me with awe and astonishment, so that for a moment I hesitated."

those of the English cathedrals, both in boldness, height, and decoration ; but they are rarely completed. Rheims, St. Ouen, Amiens, and Auxerre, are exceptions ; but the latter wants the upper portion of one tower.

The English cathedrals are generally completed, and are usually longer than those on the Continent ; but they are rarely uniform according to the original design, with the exception of Salisbury. This has been attributed by some to the richness of the sees, and the rivalry which existed among the bishops, in adding to and exceeding the plans of their predecessors ; but they seem generally to have proportioned their additions to the more ancient parts of the building, never aspiring to those gigantic elevations which would have required them to pull down and begin *de novo*. By this means they were enabled to complete their work.

The French churches are generally terminated by a round apsis, or pentagonal eastern end, whilst the great eastern window is peculiar to England. Of these last, Gloucester, York, Lincoln, and Carlisle, exhibit the most striking examples.

The comparative lowness of the vaulting and roofs of the English cathedrals must always render them greatly deficient in one of the chief beauties of pointed architecture. The ridge of the roof of

York Minster is 112 feet, Salisbury 115, Lincoln 120, St. Paul's 112, Westminster Abbey 140; whilst Amiens is 208, Beauvais about the same, and Chartres 165. The side-aisles of Amiens in the interior are 65 feet high, whilst those of Salisbury are 38.

The French porches and rose-windows are magnificent, particularly those of Amiens, Notre Dame, Rouen, Beauvais, Evreux, Chartres, Sens. The rose-windows of Notre Dame are 40 feet in diameter. The English cathedrals are very deficient in these noble features. The only rose-windows of any magnitude are those at York, Lincoln, and Westminster. The diameter of the latter is 30 feet.

The French cathedrals are rarely furnished with a central tower. Rouen and Autun are exceptions; and Evreux has a lantern somewhat similar to Ely. A magnificent central tower was raised at Beauvais, to the height of 518 French feet; but from being built before the nave was commenced, it fell a few years afterwards on that side. From the description and drawings which remain in the possession of a gentleman near Beauvais, it must have been a master-piece of beauty; being constructed with octagon stories, rising above each other, all filled with stained glass, and open to the cathedral below, so that the spectator could look up from the pavement

to the amazing height of 450 feet. On high festivals of the Church it was illuminated by an immense lamp hung half-way down, and must have had a striking effect when seen through the gloom of night.

With the English cathedrals the central tower is a principal feature, and greatly improves the appearance of buildings which, without it, would appear much too long for their height.



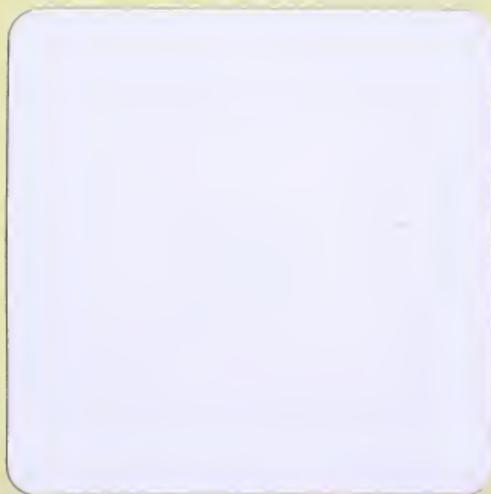
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